MAXIMUMROCK

Number 120 May 1993 2 Bucks
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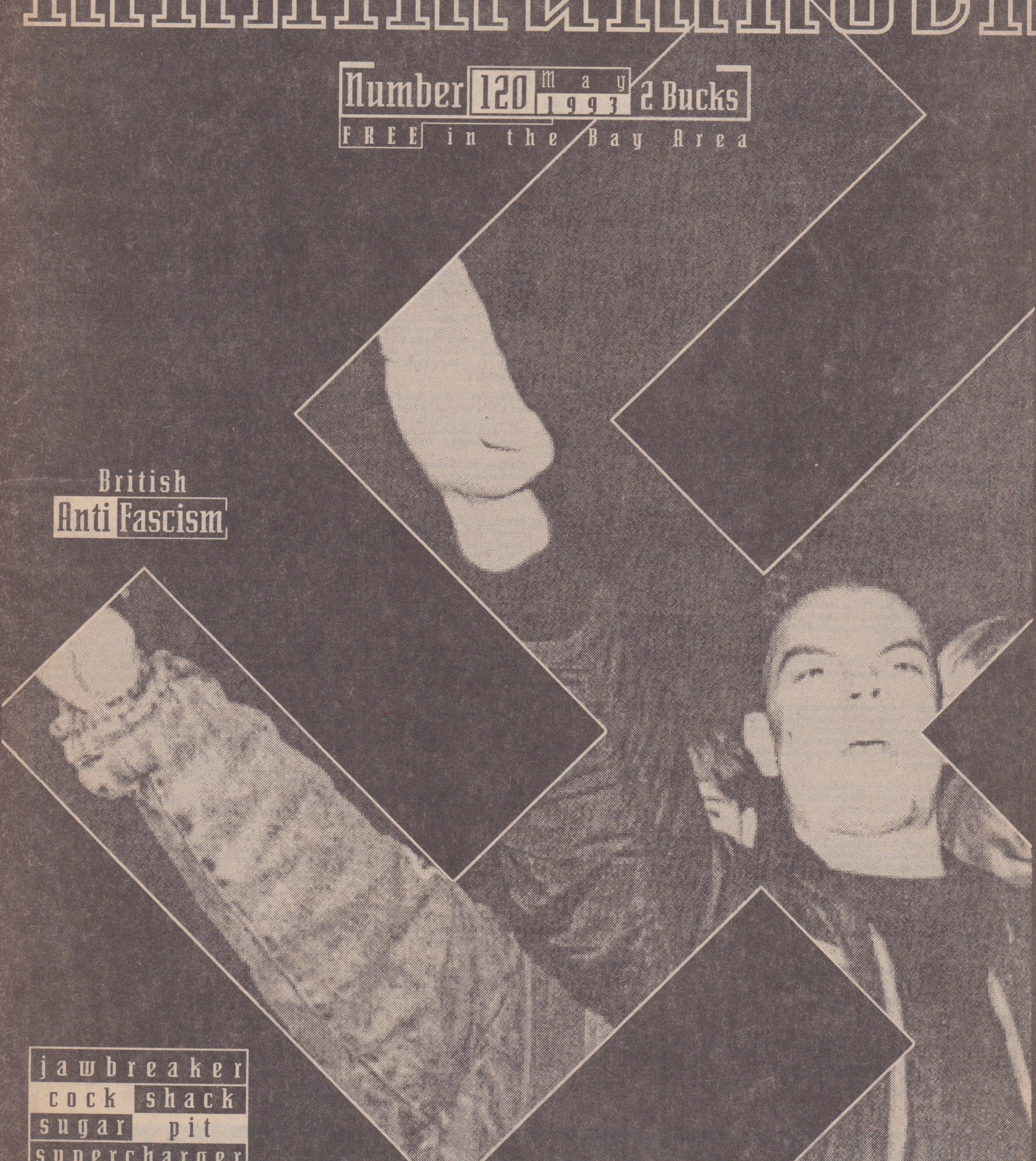

British
Anti Fascism

jawbreaker
cock shack
sugar pit
supercharger

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms,"."H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#56/Jan '88. Beatnigs, Neurosis, Civilisied Society?, Hunger Artist, SANE/Freeze.

#57/Feb '88. Operation Ivy, Detonators, Soul Side, Blyth Power, Blisters, Thumper, Affirmative Action, Vomit Launch, "Musical Underground In Czechoslovakia."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#63/Aug '88. Crimpshrine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain," "Meese Is A Pig."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von'88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#80/Jan '90. Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on 'Terminal City Ricochet'.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#85/Jun '90. NoMeansNo, Fuel, Sink, Filth, Norman Bates & The Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA In America."

#86/Jul '90. Bunchofuckingoofs, Terveet Kadet, Eye Of The Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama Ana Drugs."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro/Miller Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#95/Apr '91. Pegboy, Bored!, FOD, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, Ghoul Squad, Humorgod, Peaceville, "Arab Lands And The US/Iraq Situation," "Noam Chomsky," "War Resistance News."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#98/Jul '91. Born Against, All You Can Eat, Bliss, Apatia, Pojat, "Bootlegs" with Jello Biafra, Ian Mackaye, Corey Rusk, Tesco Vee, Tom Pig, John Loder, Curtis Taang, and many more.

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution," "Piercing and Tattooing."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

BACK ISSUE SALE: For every 3 you purchase (from MRR/US only), get a 4th one free!! Please list alternates in case we're out of a particular issue. Price list is on page 3.

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- *Canada:* available from U.S. address at bottom of page. Copies are $3.00 each/ 6 issues sub for $18.00 (US dollars).
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- *U.K./Europe:* phasing out UK office, so get subs from MRR US: Copies are $6 each/ 6 issue sub for $36.
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DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

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1/6 page: (2 1/2" x 5") $20
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1/3 page square: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: By Dave Stevenson and Ged Mosley

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IMPORTANT SUBSCRIPTION & DISTRIBUTION INFO FOR UK & EUROPE

Beginning with issue #121, MRR will be closing out its London office. Already existing subscriptions will be honored and sent out from the US, and all new subscriptions or renewals should be sent in to the US address (Please note: all subs should be paid for in US dollars or checks should be drawn on banks that have a US office). For subscription rates, look just to your left here to see the proper amount. It will be slighly higher (up from $5 to $6 per issue--the postage alone is $5), but you should receive your issues a week or so quicker this way. European distributors should contact Mordam Records in San Francisco for details on costs, as Southern will no longer be doing that job. The Mordam phone is (1) 415-575-1970 and fax is (1) 415-575-1977. Thanks!

HOW TO CONTRIBUTE TO MRR: We're always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed, and at least 10 pt type size. It can't read hand-written corrections. It can't read low-quality photocopies. If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner. Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (songs titles in quotes, LP/EP titles, books & zines in italics, only local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway). If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

INTERVIEWS: We'd like to focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted: 1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow. 2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by. 3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking, yourself. 4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers. 5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off. Generally, newer bands should submit shorter interviews. 6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional. 7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. Give us a call if you're thinking about doing an interview to check it out in advance.

SCENE REPORTS: Keep them concise but entertaining and chock full of info, phone #s, addresses, etc. Cover not just bands, but also clubs, zines, demonstrations, eateries, films, thrift stores, record/book stores, and anything else of interest to wandering punx. Include several decent photos with the report.

ARTICLES: We're always looking for well-researched articles, be they political, economic, social, humorous, whatever. There is a definite need for 'inside scoop' type exposés, like the 'Punk Business' article Ben Weasel did a while back. Get in touch if you've got an idea.

BOOK REVIEWS: If you want to send one in, please include a reduced photocopy of the cover. We can't guarantee that all will get published, but we'd like to see what you're up to.

RADIO STATIONS: We occasionally run a page of short (2 or 3 paragraphs) articles on stations or individual shows that cover punk. Write one up on yours, and send it in with station or show logo, a flyer or pic, etc.

SCUM PIT: We are looking for knowledgable record collectors to write articles on regional or topical selections, giving some good info on great and/or rare vinyl.

WHAT'S THE SCOOP: If you want to try one in your area, let us know first. It requires having a camera, a tape recorder, and typewriter or computer, and an imagination.

GRAPHIC ARTISTS: We hope to revive our old desire to have different artists draw or create the centerfold in each issue, beginning soon. Send in a sample of your work, along with a rough sketch of what you'd like to do with the 10" x 16" centerfold.

Apologies go out to Judge and Mike LaVella, whose columns got squinched together last month in a butt-ugly manner. I knew something was wrong when somebody expressed surprise that Judge was so into the Mono Men.

MAXIMUM ROCKNROLL RADIO

Heather Choy
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will
Michelle Haunold
Radley Hirsch
Ken Sanderson
Jon Von

CFLR	Sudbury, Ont
106.7 Cable	Thurs 6PM
CFMU	Hamilton, Ont
93.3FM	Mon 11:59 PM
CHRY	No York, Ont
105.5FM	Fri 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Fri 10PM
KALX	Berkeley, CA
90.7FM	Weds midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shreveport, LA
91.3FM	Weds 10PM
KZUM	Lincoln, NE
89.3FM	Weds midnight
WBNY	Buffalo, NY
91.3FM	Thurs 6PM
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thurs midnight
WLCX	Farmville, VA
90.1FM	Mon 4PM
WRUV	Burlington, VT
90.1FM	Thurs 6PM
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sun 3:30PM
Radio Pomme	Louviers, France
91.6FM	Sat 5PM
Canal Sud	Toulouse, France
92.6FM	Mon 6PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

JEFF BALE

BEAVERS-Nancy-45
BORIS THE SPRINKLER-She's Got A Lighter-45
BUTT TRUMPET-Dicktatorship-EP
CAPT 9'S & THE KNICKERBOCKER TRIO-EP
COCKNOOSE-Greatest Band-EP
DEVIL DOGS-CD
PIPE-Ashtray-45
THANKLESS DOGS-Time To Say-EP
TOE TO TOE-Slap Of Reality-EP
V/A-Cop Killer-45

SUZANNE BARTCHY

V/A-Emergency Broadcast System Vol 2-EP
THATCHER ON ACID-Chagrin-EP
JAWBREAKER-live/DOOM-Live In Japan-EP
PANSY DIVISION-Undressed-LP
HERESY-Live At Leeds-EP/BUZZOV-EN-LP
ALICE DONUT-Medication-45
STYMIE-Frogs-EP
ROCKET FROM THE CRYPT-All Systems Go-CD
SPERMBIRDS-Joe-12"/HELLNATION-LP
Ruckus-#1-zine

CHRIS DODGE

HELLNATION-Colonized-LP/COLD WORLD-EP
SPAZZ-EP/ASSUCK-Blindspot-EP
CRUSADE-tape/GLOOM-tape
LOGICAL NONSENSE-LP/PANSY DIVISION-LP
SASQUATCH/HELL SPAWN-split EP
GRIEF/13-split EP/SCHLONG-Tumors-EP
MONASTERY/ANARCHUS-split LP
SWINGIN TEENS-Live At Hairy Marys-CD
BEYOND DESCRIPTION-EP
EL VEZ/ELVIS HERSELVIS-live

JOE DONOHOE

VERTIGO-Driver #43-45
GROTUS-Luddite-CD
JANITOR JOE-Big Metal Birds-LP
BEAVERS-Nancy You're A Square-EP
DAZLING KILLMEN-Medicine Me-45
NAPALM SUNDAY-Oh Yeah-45
Newsweek-White Male Paranoia-mag
ARTLESS-Harass-45
Butt Trumpet-EP
WYNONA RIDERS-Send In The Clowns-EP

LALI DONOVAN

FIXTURES-Entartete Kunsp-EP
BIKINI KILL/HUGGY BEAR-split LP
SPAZZ-EP/BUZZOV-EN-LP
HELLNATION-Colonization-LP
SCHLONG-Tumors-EP
ROCKET FROM THE CRYPT-All Systems Go-CD
BEYOND DESCRIPTION-More Power...-LP
INFEST-1987 Demos-EP/ASSUCK-Blindspot-EP
HELL SPAWN/SASQUATCH-split EP
Rosseger-#2-zine

KARIN GEMBUS

NEUROSIS-live/HOOVER-EP
NATIVE NOD-EP/Jigsaw-zine
BUZZOV-EN-To A Frown-LP
V/A-Four Bands I Like-flexi/PIPE-EP
BIKINI KILL/HUGGY BEAR-split LP
LOGICAL NONSENSE-Deadtime-LP
JAWBOX-live/SCHLONG-Tumors-EP
V/A-Emergency Broadcast Systems Vol 2-EP
HUGGY BEAR-both EPs/HELLNATION-Colonized-LP
JOHN HENRY WEST-tape/CHOKEBONE-EP

WALTER GLASER

GROTUS-live
VELOCITY GIRL-Copacetic-LP
CHOKEBORE-Throats To Hit-45
BUZZOV-EN-To A Frown-LP
BEST KISSERS IN WORLD-Broke My Knee-45
LAUGHING HYENAS-45
TAR-Clincher-LP
J CHURCH-She Has No Control-EP
GORILLA-Stuck On You-45
MILK CULT-Love God-LP

MICHELLE HAUNOLD

SUPERCHARGER-Rev It Up-EP
LOKALMATADORE-Armee Armee-LP
LEATHERFACE-Do The Right Thing-12"
COCKNOOSE-Greatest Band...-EP
MEICES-Greatest Bible Stories..-LP
TOE TO TOE-Slap Of Reality-EP
5.6.7.8's-Edie Is A Sweet Candy-EP
CAPT 9's & THE KNICKERBOCKER TRIO-EP
BUTT TRUMPET-Dicktatorship-EP
PANSY DIVISION-LP/DEAD MOON-Dirty Noise-EP

MICK KRASH

SLEEPING BODY-EP
LAVA-EP
V/A-Four Bands I Like-flexi
YOUNG GINNS-EP
SINKER-live
CAMPAIGN-Numb-EP
SPOKE-Not Without-EP
YOUNG GINNS-live
NOT FOR LACK OF TRYING-live
MANUMISSION-live

MIKE LAVELLA

UNTAMED YOUTH-Sophisticated-45
JANITOR JOE-Big Metal Birds-LP
CLAWHAMMER-Pablum-LP/TAR-Clincher-LP
MEICES-Greatest Bible Stories Ever Told-LP
PRISONSHAKE-2 Sisters-EP/GORILLA-Stuck..-45
SUPERCHARGER-Rev It Up-45
THE COWS-Sexy Pee Story-LP
VERTIGO-Driver #43-45
ALCOHOL FUNNYCAR-All About It-45
TAR/JAWBOX-split 45

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

RAY LUJAN

- LEATHERFACE-Do The Right Thing-12"
- PANSY DIVISION-Undressed-LP
- SUPERCHARGER-Rev It Up-45
- MR T EXPERIENCE-Gun Crazy-EP
- SUPERCHUNK-Peel Sessions-EP
- THE MEICES-Greatest Bible Stories...-LP
- THATCHER ON ACID-Chagrin-EP
- TIGER TRAP-Supercrush-EP
- VELOCITY GIRL-Copacetic-LP
- SCHLONG-Tumors-EP

TIMOJHEN MARK

- ROCKET FROM THE CRYPT-All Systems Go-CD
- V/A-Far East Thrash Army Vol 1-CD
- NATURAL CAUSE-Mess-EP/Riot-zine
- COLD WORLD-You're An Asshole-EP
- HERESY-Live-EP/SCHLONG-Tumors-EP
- S.O.B.-Gates Of Doom-CD
- DOOM/COCOBAT-split EP
- HELLNATION-Colonized-LP
- ZENI GEVA-Like In Amerika-CD
- V/A-End Of Evolution-LP

SMELLY MUSTAFA

- PANSY DIVISION-Undressed-LP
- ICKY BOYFRIENDS-I'm Not Fascinating-LP
- JANITOR JOE-Big Metal Birds-LP
- BUTT TRUMPET-both EPs
- MILK CULT-Love God-CD
- THE COWS-Sexy Pee Story-LP
- CLAWHAMMER-Pablum-LP
- SPAZZ-EP/YOUNG GINNS-EP
- COCKNOOSE-Greatest Band of 21st Cent-EP
- BUZZOV-EN-To A Frown-LP

NEIL NORDSTROM

- SPAZZ-EP/COLD WORLD-EP
- ASSUCK-Blindspot-EP/GRENSTIK-tape
- HELLNATION-Colonized-LP
- DISCORDANCE AXIS/COSMIC HURSE-split EP
- HERESY-Live-EP/RUPTURE-Forceps-EP
- AMEN/RYTMIHAIRIO-split LP
- GRIEF/13-split EP/SUCIETY-tape
- BEYOND DESCRIPTION-More Power-EP
- HELLSPAWN/SASQUATCH-split EP
- LOGICAL NONSENSE-Deadtime-EP

OWEN PEERY

- WYNONA RIDERS-Send In The Clowns-EP
- STILL LIFEVERGREEN-split EP
- J CHURCH-She Has No Control-EP
- SPITBOY-True Self Revealed-LP
- SPOKE-Not Without-EP
- POT VALIENT-live
- LAVA-EP
- POINT OF VIEW-EP
- LEATHERFACE-Do The Right Thing-12"
- Bailey-From The Back Porch To The Back Seat-book

BRUCE ROEHRS

- BEYOND DESCRIPTION-More Power...-LP
- ZERO POSITIVES-Human Meat For Sale-EP
- FACTS ABOUT RATS-Don't Wanna...-EP
- CAPT 9's KNICKERBOCKER TRIO-Hot...-EP
- 76% UNCERTAIN-EP/BIG ED-Bottle Fed-EP
- SUPERCHARGER-Rev It Up-45/FIREBIRDS-EP
- 5.6.7.8's-Edie Is A Sweet Candy-EP
- DEAD MOON--45/COCKNOOSE-Greatest Band-EP
- GORILLA-Stuck On You-45/COSMIC HURSE-EP
- BUTT TRUMPET-Dicktatorship-EP

KEN SANDERSON

- BUZZOV-EN-To A Frown-LP
- SPITBOY-True Self Revealed-LP
- GLOOM-tape
- INFEST-1987 Demos-EP
- VOODOO GLOW SKULLS-12" & live
- SCHLONG-Tumors-EP
- LOGICAL NONSENSE-Deadtime-LP
- SPAZZ-EP
- PERUKERS-EP/HELLNATION-LP
- V/A-Emergency Broadcast System Vol 2-EP

DAVE SEIFERT

- Bad Lieutenant-movie
- HERMITS-Teenage Trash-EP
- CAPT 9'S & THE KNICKERBOCKER TRIO-EP
- LAVA-101-EP
- BIKINI KILL/HUGGY BEAR-split LP
- ICKY BOYFRIENDS-I'm Not Fascinating-LP
- JANITOR JOE-Boyfriend-45
- STYMIE-Frogs-EP
- HUGGY BEAR-both EPs
- SUPERCHARGER-Rev It Up-EP

JON VON

- SCHLONG-Tumors-EP
- 5.6.7.8's-Edie Is A Sweet Candie-EP
- WYNONA RIDERS-Send In The Clowns-EP
- CAPT 9'S & THE KNICKERBOCKER TRIO-EP
- SUPERCHARGER-Rev It Up-45
- FACTS ABOUT RATS-I Don't Wanna...-EP
- PANSY DIVISION-Undressed-LP
- BEAVERS-Nancy, You're A Square-EP
- VOODOO GLOW SKULLS-Glow In The Dark-LP
- TIGER TRAP-Supercrush-EP

TIM YOHANNAN

- BEAVERS-Nancy, You're A Square-EP
- FACTS ABOUT RATS-I Don't Wanna...-EP
- PET UFO-Washington Ave-45
- PIPE-Ashtray-45
- 76% UNCERTAIN-You're The Hate-45
- BORIS THE SPRINKLER-She's Got A Lighter-EP
- FIREBIRDS-Margaya-EP
- PERUKERS-Protest & Survive-EP
- SEA MONKEYS-Bad Haircut-EP
- TOE-TO-TOE-Slap Of Reality-EP

ZINE SHITWORKERS

Matt Average
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Jerry Booth
Jerry Buchanan
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Chris Dodge
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Lali Donovan
Gardner Fusuhara
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George Impulse
Matt James
Kent Jolly
Judge
Jux
Pete Ketchpel
Mick Krash
Mike La Vella
Ray Lujan
Mike Macniel
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Mike Millett
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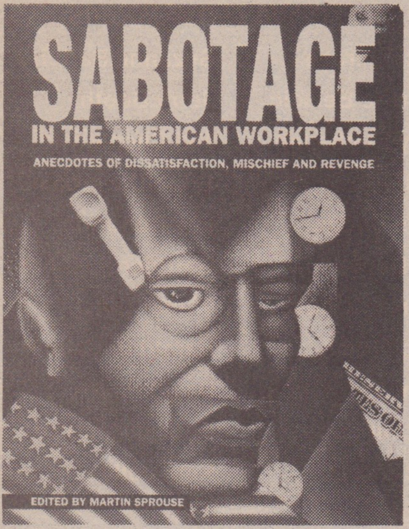
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ANECDOTES OF DISSATISFACTION, MISCHIEF AND REVENGE
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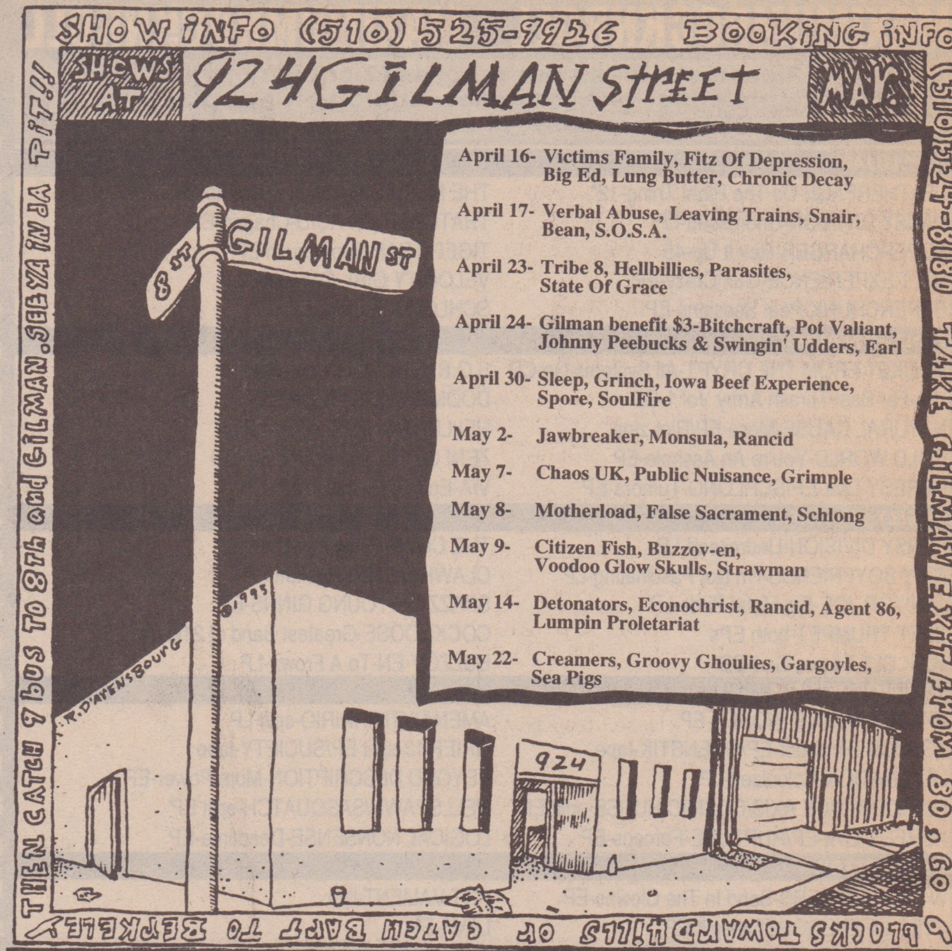
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April 16- Victims Family, Fitz Of Depression, Big Ed, Lung Butter, Chronic Decay
April 17- Verbal Abuse, Leaving Trains, Snair, Bean, S.O.S.A.
April 23- Tribe 8, Hellbillies, Parasites, State Of Grace
April 24- Gilman benefit $3-Bitchcraft, Pot Valiant, Johnny Peebucks & Swingin' Udders, Earl
April 30- Sleep, Grinch, Iowa Beef Experience, Spore, SoulFire
May 2- Jawbreaker, Monsula, Rancid
May 7- Chaos UK, Public Nuisance, Grimple
May 8- Motherload, False Sacrament, Schlong
May 9- Citizen Fish, Buzzov-en, Voodoo Glow Skulls, Strawman
May 14- Detonators, Econochrist, Rancid, Agent 86, Lumpin Proletariat
May 22- Creamers, Groovy Ghoulies, Gargoyles, Sea Pigs

GO DAVID GO!

EPICENTER 475 VALENCIA ST SAN FRANCISCO, CA 94103

So what the hell is a collective anyway? Is it realistic? Is it idealistic? Is it a committed group of people working together towards a common goal? Or will the bulk of the work naturally fall on one or two individuals who choose to take it on? Should this added responsibility or weight give them more of a say in the decisions of the collective? Can everyone's desires in the group be met? Obviously some compromises must be made because not everyone can get their way.

What's all this crap doing in a Blacklist ad? Well, more changes going on here. [redacted]

So now we're restructuring (again). What does this mean for our customers and vendors? Both get hurt. We'll have to cut back on the number of titles we carry (as we did a couple of years ago). Very unfortunate. One good thing that came about from the same meeting was the decision to sell all our printed material at cost (the above mentioned publisher is now selling to us at cover price). We've expanded our printed section and are continually trying to find new ways to encourage people to try and read more and get more info on which to base their decisions. Please take advantage of this offer.

We're still here and still strong, just have to downsize a bit. We're in pretty good financial shape, allowing us to sell printed stuff at cost as well as donate money to worthy causes. We've given our old computer to the Epicenter Switchboard as well as given them money while they work on getting grants.

TO FIND OUT THIS MONTH'S NEW RELEASES (AND THERE'S A SHITLOAD!) SEND A STAMPED SELF-ADDRESSED ENVELOPE. WE'LL HAVE OUR REGULAR AD AGAIN NEXT MONTH!

We feel these are issues to be shared with you so you have a better idea of who you're dealing with. Just having a list of "units" for sale each month seems pretty impersonal, so it's important for us to reestablish contact every so often and reiterate that we're people just like you, trying to do whatever it takes to make some kind of a difference.If this motivates you come help out please contact us. We need both "casual" and "full-on" participants. Only qualifications necessary are common sense and honesty. Unfortunately, our needs require you to live in this area. So, get off your butt or shut the hell up!

Blacklist ad from hell!

TIME

TO

READ!

↑

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BLACKLIST MAILORDER is a not-for-profit, volunteer run operation. *California residents must add 8.25% sales tax.* ***List alternates.*** Please write legibly & list prices. US funds only. New catalog out at the beginning of each month. If you're interested in volunteering, give us a call or stop by. Please send promos for consideration. Thank you. ♥L♡I♥V♡E♥

CATALOG = $1.00 North America / $2.00 Elsewhere

other thangs of varying interest:

This is national ***Punks Can Read*** month, so with every order of printed material, you may enclose additional postage for a 12" and get a free, that's right, a ***FREE*** Capitol Punishment "Super Glutton" 12"EP!!!

SUBCRIPTIONS: are now available!!! yes, every month for one whole year you can now receive either an *Update* or *Catalog* delivered right to your door. No hassles. No fuss. Stay up-to-date on all the la test crud!

*An **Update** every month for a year*: $4.75 (USA), $6.00 (Canada/Mexico), $7.50 (Elsewhere).

*A **Catalog** every month for a year*: $12 (North America), $24 (Elsewhere)

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NOTE: *Treat cassettes as 7" & CD's as LP's. For each additional, 3-7" = 1LP (round up). Confused?* Catalog method more accurate.

U.S.A.: 'Special Fourth Class' rate. We also offer "Priority" up to 5 lbs., but you'll have to see our catalog for details.

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	USA	Can/ Mex.	West Hemis	Europe	Asia/ Africa	Pac. Rim	Surface
Initial charge 1 LP	1.05	3.12	3.66	5.65	7.40	7.53	6.55
initial charge 1 7"	1.05	1.48	2.18	3.01	3.76	3.85	6.55
each additional LP	.22	.65	1.50	2.65	3.65	3.70	1.05

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Sorry gang! The M.I.T.B./C.O. split is sold out! Write directly to the bands for any remaining copies!

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Two undisputed death metal legends join forces on one cranium-busting release! Features members of SINISTER & ENTOMBED!

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A Rathouse Records, Broken Rekids collaboration.

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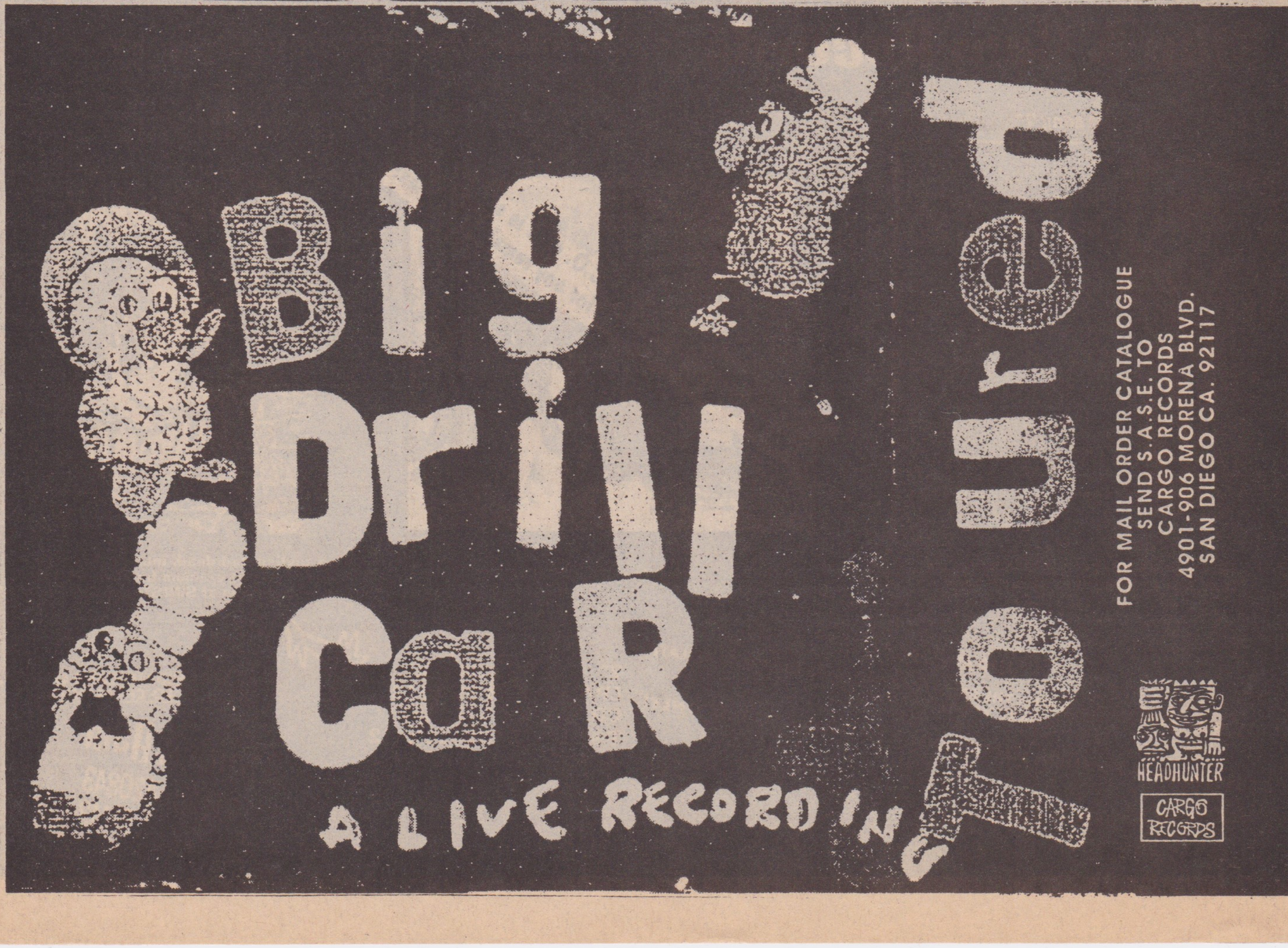
SOON: Citizen Fish/N.Aggression split 7'<New Naked Aggression lp out May 7 see ad for tour dates>

BROKEN REKIDS POBOX 460402 SF.CA. 94146-0402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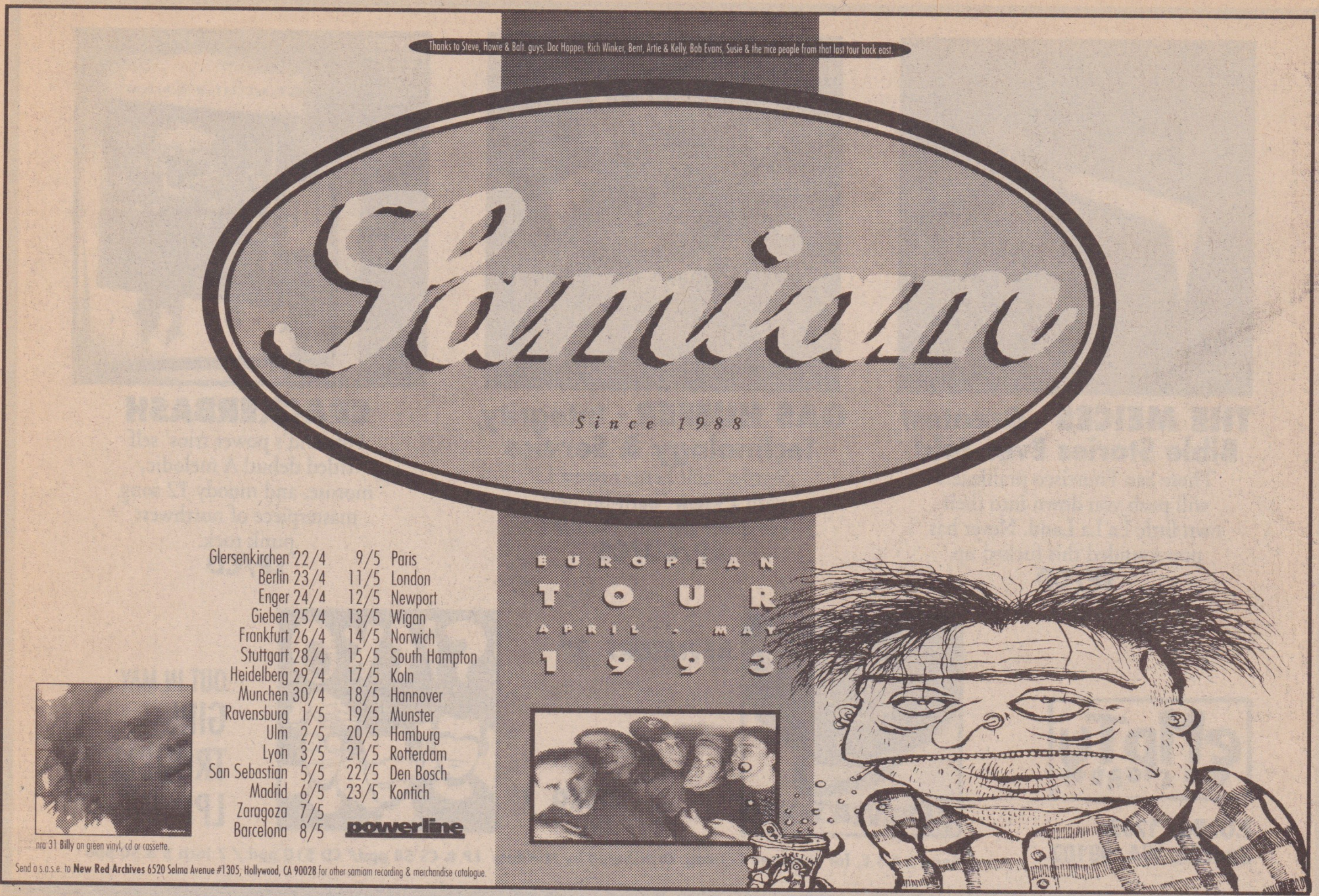
Thanks to Steve, Howie & Balt. guys, Doc Hopper, Rich Winker, Bent, Artie & Kelly, Bob Evans, Susie & the nice people from that last tour back east.

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Frankfurt	26/4	14/5	Norwich
Stuttgart	28/4	15/5	South Hampton
Heidelberg	29/4	17/5	Koln
Munchen	30/4	18/5	Hannover
Ravensburg	1/5	19/5	Munster
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Lyon	3/5	21/5	Rotterdam
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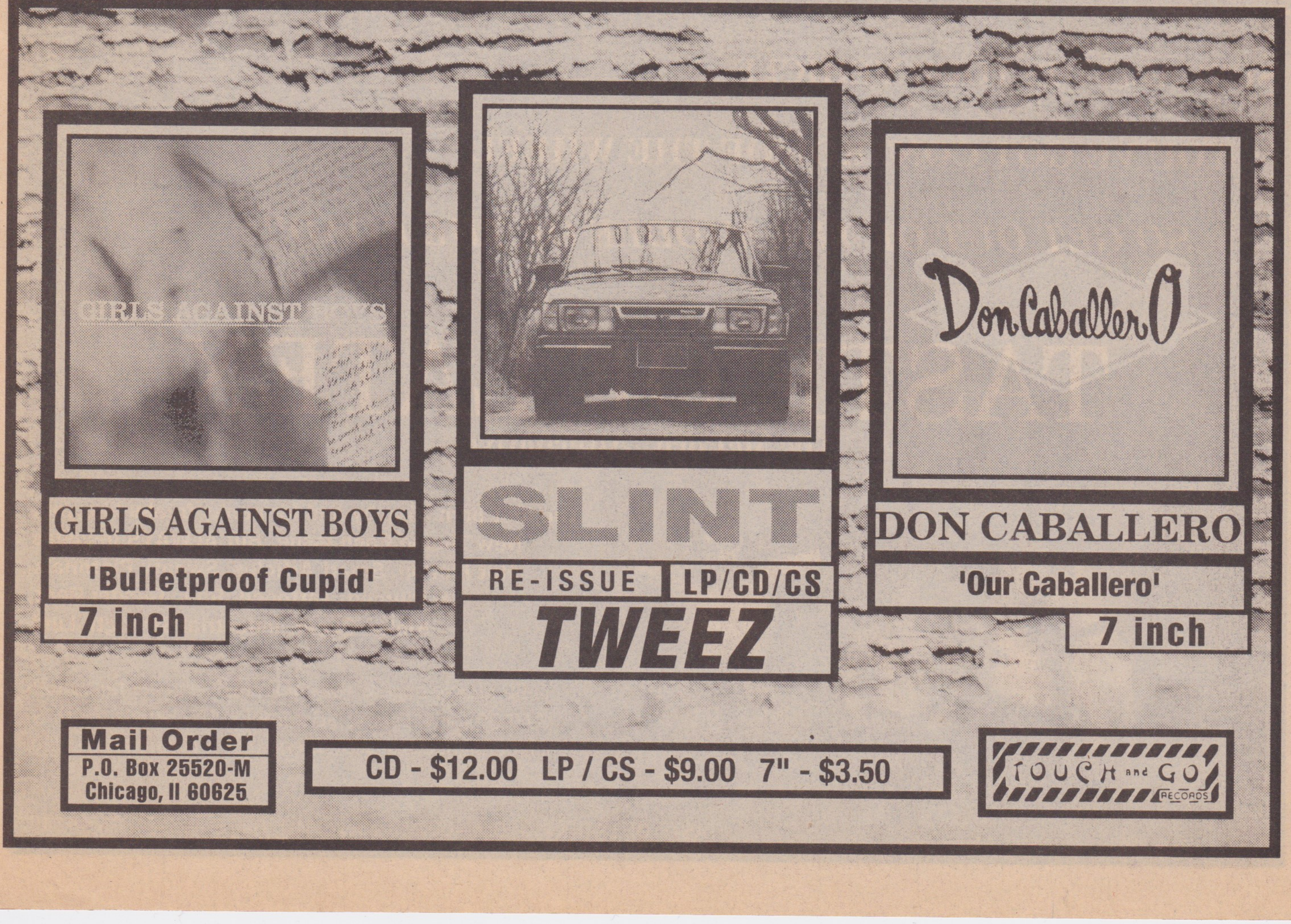
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GROTUS
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LP • CS • CD VIRUS 118

D.O.A.
It's Not Unusual...
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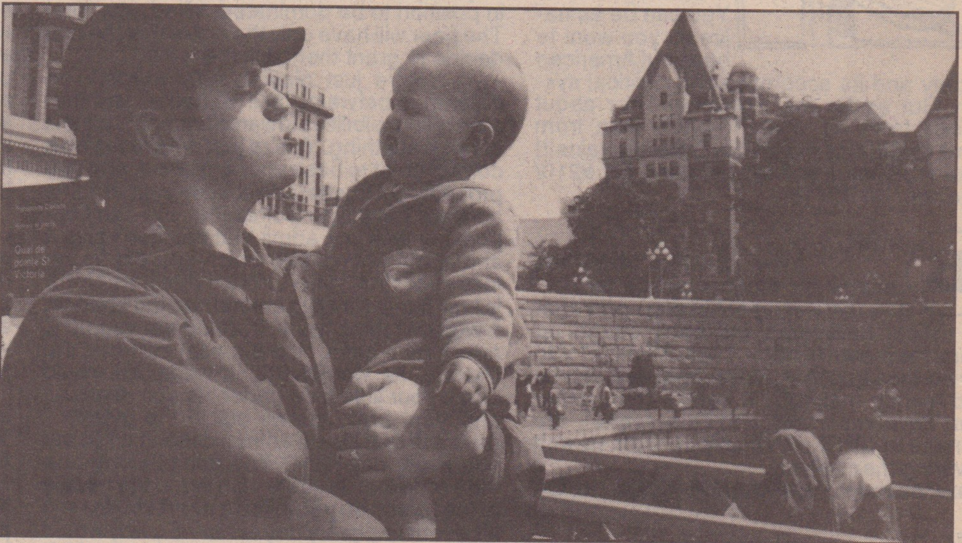
7" • CD EP VIRUS 120

ALICE DONUT
Medication
Title track is off their amazing 'Untidy Suicides...' album, plus 2 brand new studio recordings on the flip. Produced by Kramer, as ever. More craziness!
7" • CD Single VIRUS 121

LATER, KNUCKLENUTS!!!



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22 - **MINNEAPOLIS, MN**
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Letters

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A

Dear MRR,

This one's for 'Rockin' Jeff Bale: "Fuck Megadeth!!!" You can be as naive as you want to be about American society and its accompanying political system. But as for me, I'd rather hear about politics from an 'anarcho-punk' than from some stupid-ass moron like Dave Mustaine!!!

Jake Pickering/ 917 W. Johnson St. #210/ Madison, WI 53715

B

MRR,

Why is it that MRR has seemingly endless space for profoundly boring columnists and egotistical backbiters but can't cough up more than two words - "see Blemish" - to review the fanzine I spent a great deal of time and money making?! It seems that, rather than covering music and "the scene", the workers at MRR are mainly concerned with covering themselves.

Alex Coolman/ *Paralyzed* zine/ Oakland, CA

Alex,

I couldn't agree more with your perceptions about many of the columnists spending more time critiquing each other and covering their own asses than coming up with constructive ways to promote good things or raising new/controversial ideas.

Beginning this issue, I am re-instituting a policy we had up till issue #100 (but abandoned as an experiment) that the columnists cease and desist in reacting to each other. This may not necessarily lead to more of the coverage you would like to see, but it's a step. Tim

C

Hi there,

This letter is divided in two parts. Please make sure everybody receives the part that concerns them!

1) This is in response to Eric Wilson's column in MRR #118.

First of all, your argument is based on a generalization of all animal rights activists, but as far as I know there are different people with different points of view on this subject. I'll tell you mine: You don't wanna hear about rights because "the language of rights makes it sound like you're invoking some authority higher than yourself". Rights are not given by god, my dear Wilson, you acknowledge that yourself about humans: Rights are won by revolutions, pressure against those in power from the people, etc. And a group of pressure is not necessarily a higher authority but a greater power of action. Is there something wrong about it? But do you, at least, recognize rights for anybody? Rights to live, to be free, to be protected from torture, lies, among other things? *My own opinion,* but also probably one of others, is that those rights should be available to everybody -including animals, especially since they can't defend themselves like humans- and I have the *right* to be inflexible on something I think you're wrong about. It doesn't stop communication and discussion and doesn't mean I wouldn't sincerely recognize the validity of some of your points, but don't base your conclusions because you talked to a couple AR people who pissed you off.

Since animals can't defend themselves and that "they will have only the rights that humans decide to grant them", does it justify abuses, pains and massive extermination? If you say it would, then you justify slavery, slaughter of the Indians, and much more. Anybody who's not able to defend himself is in position to be dominated, killed, etc. Yes! The poor will have only the rights that the rich decide to grant them, kill them all!

You're just playing with words: The difference between "animal rights" and "human responsibilities towards animals" doesn't change anything. You're just unable to find a correct point to base your article on, and you probably got frustrated because animal rights activists have their points that you can't oppose, unless you admit that you don't give a shit about animal life, which you did, to release your frustration. Your quote from NoFX is laughable ("if a big animal had the chance, it wouldn't think twice, it would eat you up"), now here's mine: "If a big nazi skin had the chance, he wouldn't think twice, he would crush your little face under his doc' martens until your brain spews out in the gutter". I mean, in real life an animal doesn't try to eat you every day right? You don't belong to a tribe of African hunters who live in the middle of the forest, do you? And a nazi skin doesn't kick your ass every day either? So why would you eat meat "every day", and why wouldn't you go kill a nazi skin every day as well? Do you feel the necessity for a killing even though no real danger menaces you?

Aaaaaaah , but I see there is this "superiority" matter. You claim you don't need this reason to justify the use of animals but if anybody believes in the superiority of humans towards animals, then it can only be by the better ability to use a brain even if humans like you don't do it very well, and animals haven't built a nuclear bomb yet. The superiority of one's intellect doesn't give him more reasons to live a nice life than a retarded person for instance, or than an animal who is another living creature with feelings of pain.

If you think that "life, biologically speaking, is not pretty" then you should visit a slaughterhouse, maybe it'll change your mind and you'll find the killing of a fly by a spider very beautiful in comparison. The "interconnectedness of all life" is only an excuse for human beings to justify the destroying of lives since the beginning. I don't see many wolves, bears and elephants playing their "interconnectedness" roles on our planet, they've almost all been killed by humans. Is that part of "interconnectedness"? And stolen dogs with electrodes in their brain don't play much part in the "natural cycle" either. Life is treated like shit by people like you.

I also have my quote, which comes from a far less moronic band called the Subhumans: "Humans kill for money, animals kill for food". I find it true because since humans don't need to consume meat anymore to survive (technically, at least in our rich countries), yet they still kill millions in order to gain huge profits. The same is true with research, vivisection, experimentation. The vast majority is done for money and relatively very little gain is made to find cures.

If you don't care about "a few dozen monkeys who die slowly in agonizing pain" then You can fuck off!!!

And this may surprise you but I learned from discussing with some of the most famous anti-vivisection/pro-vegetarianism French doctors, during a conference, that experimentation is necessary sometimes, whether it's on animals or humans. Maybe 0.01% of what is done now is necessary and can't be alternated by anything else. *However, those experiments should be done with anesthesia and extreme care. to avoid suffering and to let the being all the chances necessary for a back to normal life afterwards.* (I wish I could tell you detailed facts and prove the sources of this comment, unfortunately I can't but I believe any honest anti-vivisection activist with facts can). And anyway I'm not promoting any animal use, because the question still exists: Who has the choice to be experimented on and who hasn't?

And I recognize the necessity of people who can't do otherwise to feed themselves, to fish and hunt, as well as I may recognize the impossibility to avoid some of the irreplaceable experimentations today, even though I'm opposed to them. But most of the animal suffering and slaughter done by humans is unnecessary and cruel.

To end this and since I'm French, I know a lot about the French anti-vivisection league being ran by a lot of the National Front fascist supporters. Yes, some people are racists assholes, some prefer white to black, some prefer cats to Arabs and you certainly prefer yourself to animal rights activists but why are you trying to make people believe that all of AR people are fascists scums, generalizing again, like you don't want to believe anybody can truly respect all forms of life. Maybe you're trying to justify your own guilt. You just don't give a shit about pain and death.

Your article is one of the biggest piece of shit I ever seen in MRR. The no racism/no sexism policy should just become a "No Morons" policy. To justify the suffering and killing of millions of animals because some AR activists are not well informed or just fanatics isn't fair. Yes, I recognize different orders of life on this planet, some are higher, some are lower, all in different matters but they *all* deserve a decent life.

Have a good burger at Jack In The Box. I hope they don't put too much excrement in it this time.

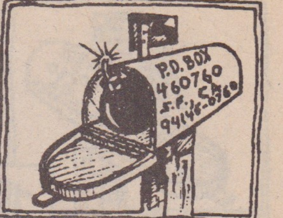
For those who don't know much about animal rights, just send a letter asking for info to: PETA/ P.O Box 42516/ Washington, DC 20015, U.S.A. I'm not advocating this organization more than another but I just have this address here and they'll write back fast. And fuck Brigitte Bardot!

2) Some of the reviewers at MRR deserve a good spanking. I sent 2 tapes which got reviewed:

Les QQQ, issue 117 by "Smelly Mustafa". I don't understand why you didn't say it's a french band, I think that's one of the least things to do. Okay, maybe you thought doing me a favor since people generally scream when they hear "french band"! However this french band rules but I'm not making a statement concerning tastes. So please make an effort not to avoid the country of origin of a band. Also: "PC lyrics", what the hell do you mean, did you read them? Explain please.

If We Hung All The Landlords comp, issue 118 by Owen Peery. All it says is "good variety of bands" and "much better than I thought". Grrrrreeaaaatttt review man, you must have spent 2 hours on it. You deserved your Christmas bonus. You only list 4 bands out of 15 and of course, the ones from California! Anyway I wish you had said a little bit more about the music or lyrics, length of the tape, number of songs. "Much better than

Letters



I thought" made me think "why, is it because it's a tape"? I wish MRR would give more consideration to tapes, if you really want to support DIY projects, especially when it's a benefit! I understand you receive a lot of stuff at MRR but it seems only fair to take some time to write something other than "I liked it". I don't care if you like it or not, Ddeessscrriibbbe pleez.

3) Matt average your french sucks! By the way, I have a friend in France who's doing a zine focused on gay liberation, among other things. He's looking for a lot a info on politics, homo punk bands and stuff... Could you be of any help? Like, could you provide some addresses, news, zines, etc.? And if you need $$$ for zines or whatever, just tell me! If you could give me a call at (510)420-0320, it'd be great. Thanx! Everybody have fun!
Bye
Guillaume "Froggy"/ 660 45th St/ Oakland, CA 94609

Lali et all—

I'll try not to make a big deal of this since it probably isn't to important I guess, but still...

"People essentially being the dumb bunnies that they are, do of course fall for this and anything else which advertisers pitch at them." You said this in your MRR #117 column. So, can you tell me honestly that you've never watched a commercial or seen an ad in a magazine and said to yourself, "Hey that (item) is cool— I'd like to go out and buy that." Don't answer the question, because of course there are too many ways you could justify yourself in saying "no"— that's not the point. *You are* affected by ads, whether it's conscious or not, and I hope you would not deny that. SO, I wonder why you call other people "dumb bunnies" for also being so swayed by advertising. In simple terms: A) Everyone is swayed to some degree by advertising, even self-righteous MRR columnists, and B) most of us understand and appreciate that fact, and do not go around writing silly bellyachin' articles that inform the masses of how exceptional we are for not being subconsciously enticed by the latest GUESS! ad, so C) I don't see any good sense in coming down on other people for the mere fact of humanity, since I assume y'all are quite human yourselves. Has this made much sense?

I hope so. I'm not trying to insult you or anything... it's just that the quote at the beginning of this letter reminded me of some people I know, my "punk" friends here in PA, who have taken it into their heads that they are great intellectuals and "social crusaders", and thus they spend a *lot* of time running around and insulting people, even their "friends", on the basis of those peoples' intellectual "inferiority". Whew. I guess the message of this whole tirade is that just because we in the underground drink lots of coffee and publish cool underground literature etc., it *doesn't* make us any better than Joe Malljock and Betsy Mallchick who actually *believe* what they see on T.V. When y'all are dead, do you really think it will matter who was intellectually superior to who? Word to yo mama,
Matt Foote of *Hanley News* fame

Dear MRR,

Why is it that everyone in the punk press is slamming Riot Grrrls? Is it because the writers are men who feel slighted by the exclusionary policies of certain Grrrls, or because they feel threatened?

Mykel Board and Ben Weasel (#117) slag the Grrrls though it is apparent they know next to nothing about the movement and thus have no ammunition to use. It's true that Riot Grrrls have not been forthcoming about where they stand on a number of issues, at least to men. Their movement is largely concerned with problems faced by women, and sets up a forum for discussion of these problems. Should men be troubled? We should all be troubled when there is an apparent backlash against a group in our "liberal" punk press.

Why are these writers are so vituperative? Are they pissed that they didn't get a copy of the lyric sheets handed out at the show? Is it because the whole aim of shows like those put on by Bikini Kill is to explore uncomfortable topics like rape? I just don't understand why some men get so upset about women who would rather to talk to each other than talk with men.

I guess at the heart of the issue is the exclusionary policy of the Grrrls. Perhaps the most exclusionary women today are cultural feminists. Psychologist Carol Gilligan, author of *In a Different Voice,* and psychoanalyst Nancy Chodorow, have been heralded as the darlings of cultural feminism. Gilligan, following Freud, felt that men and women have different styles of moral judgement, each with strengths and weaknesses. Chodorow outlined a psychodynamic model where boys and girls react differently to being brought up by a mother. Men become afraid of attachment, which they feel will obliterate their identity as males, while women find comfort in connection and become afraid of separation. Cultural feminists feel that women are in many ways superior in their moral reasoning, and that these differences are innate or biological. They feel these differences account for the mess that men have gotten the world into, and that the only way to have peace and save the planet is to put women in power (despite Kirkpatrick and Thatcher). They feel women are more nurturing, empathic, and desiring of peace, and they cite Gilligan and Chodorow as proofs of this theory. However, Chodorow stresses that these personality styles are a result of mothering arrangements and Gilligan felt that neither sex was superior in their moral reasoning. In fact, almost all evidence on the topic says there are no innate gender differences. Which is to say, the observable personality differences between men and women are a result of gender socialization. Gilligan came out to say that her work was being misrepresented by cultural feminists and that she felt these differences not to be innate at all. Women are as warlike as men, and men are as caring as women, but society rewards men that are aggressive and women who are nurturing. Cultural feminists have the right idea in that they want to eradicate the power imbalance in society, but they want to do this by setting up a new power imbalance based on supposed genetic superiority of women.

My guess is that some, though not all, of the Riot Grrrls side with cultural feminists. Since most Riot Grrrls don't talk to the press, or hand out their leaflets to men, there is a perception they are all cultural feminists. At least, this is how they are perceived by writers like Board and Weasel. Men get uncomfortable with this type of feminism for good reason: They are being told that they are inferior. The mistake that the men make is twofold: First, they assume all feminists are the same. We're not. Second, they feel feminists hate men. We don't. What we hate is the power imbalance in society that enables and encourages rape and battering, among other things. Cultural feminists, on the other hand, make the mistake of focusing on traits that are supposedly exclusive to women. We must recognize the qualities we share. I quote social psychologist Carol Tavris, from *The Mismeasure of Women*: "I believe it is possible to eradicate...the assumption of 'normal' men and 'different' [or deviant] women. But we will not accomplish this in the move toward particularization, in which each gender, race, or ethnicity seeks only its own validation, celebrates only itself, and rewrites its history and character in false phrases of its own superiority." Neither sex is superior or inferior.

The question of whether the Riot Grrrls are cultural feminists is moot when we view the responses of men like Mykel Board. He feels that the ideals of feminism are opposed to those of any *rational* man (I guess women are just being irrational). He says men wanting to be feminists is the same as "a negro wanting to get into the klan." To men like this, whatever feminists say will be derided and called 'irrational'. Board spells it out quite clearly when he says that his "pansification" in interactions with the women in his tai chi class was a result of his overwhelming desire to get laid. This is exactly the point: Women, no matter what they say or do, are viewed through a sexualized lens by men. This sense of women as nonrational, second class citizens who are good for sex and companionship but little else is a result of our society labeling women as deviant when compared to the male norm. The Riot Grrrls' exclusionary policies are a reaction to this tendency, a tendency that is fostered through a society that considers women deviant.

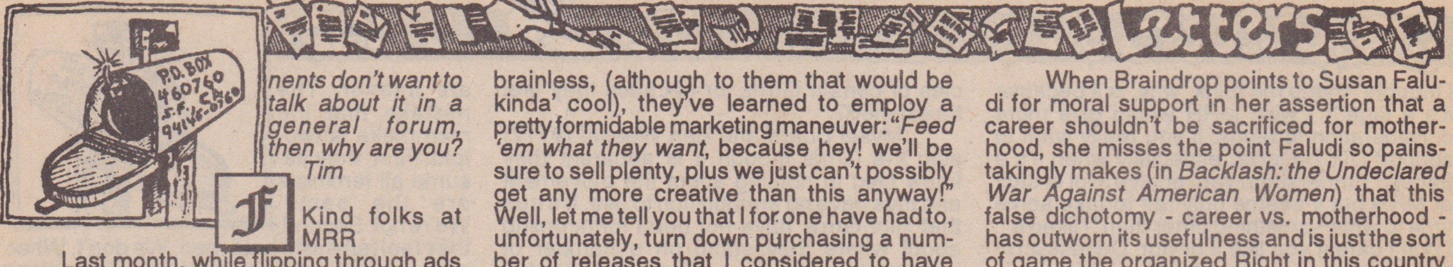
As a male, punk rock lovin', social psychology grad student I feel compelled to call myself a feminist and to work for a world where men and women will understand each other better, and to lessen the incredible violence against women that is encouraged throughout our unequal society.

It remains amazing to me that men feel threatened by women writing letters to each other. The Grrrls are engaging in a forum that gives emotional support when it is needed most, early adulthood. I would never begrudge anyone that. Board and Weasel can do much better than blithely deriding a group that is not claiming to have all the answers. Weasel in particular could do much better than slagging CUNY psychologist Michelle Fine, also a feminist, for using words he doesn't understand.

For names of books or articles on this topic contact me:
Evan Harrington/ 345 E. 86th St #12-A/ NY, NY 10028

Evan,

If the women involved in R.G. see no need for communication with men on the subject, then it's open to misinterpretation (by both men and women 'outside' the inner circle), and that should be expected. And I think it doubly weird that it's mainly men rising to 'defend' the R.G. thing. If the propo-



nents don't want to talk about it in a general forum, then why are you?
Tim

F Kind folks at MRR

Last month, while flipping through ads in Maximum Rock N Roll. I noticed a band who called themselves "The Shit". At first it was amusing that a new band would take on the name of a common phrase, but now it ~as led to much confusion in my area.

No longer can we refer to something that is good as "the shit". It isn't the shit. The Shit is the shit. And if I do say so myself, this sucks shit. I'm sure there's logical ways around a such a silly problem, but as far as I know, there's just no way to say, "This is the shit!" without bringing that band into it. Frankly, there's no way to say "This is the shit!" without people turning around and wondering where. We have thought of changing our expression, but it's outright UNPUNK to declare, "This is the poop!" or, "It's the turd!"

If at all possible, the next time you speak to The Shit, ask them to consider changing their name. Sleep was once Asbestos Death~ and they received minimal slack. If this band is into defecation, how about being called The Crap? If that isn't punk enough for them, suggest the neat-o term "Fux U Up." Unless it's already taken by a zine or another band, that is.
Angela Tanzi/ Santa Rosa, CA

G MRR and readers of,

Now I feel motivated. Never before has a column from MRR so accurately reflected my own thoughts and feelings. The one I'm writing about is Chris Dodge's in issue 117. Although I feel that everything he said was painfully accurate and succinctly put, I would like to expand upon the topic. Not that I don't realize that there are issues more important to address, I merely believe that this issue has a lot relevance. Relevance to you, me, and the society in which one may happen to live in. The same society that possibly has real-life violence. The same society that probably has enough violence and can do without extra. I realize that correlation doesn't imply causation, and I realize that the violence or gore isn't real, insofar as it is only depicted as a picture. I am, in addition, not endorsing censorshit. But, what's the alternative that's being offered? Violence is, unfortunately, extremely mainstream.

First off, I'd like to say that I have been listening to noisecore since it has been coming out, ("since when is that?", you ask). Point being that I have been into the stuff long enough to have a pretty good idea of what I'm talking about. I mean, I have to have some type of qualification or outstanding feature or you wouldn't pay any attention to me, right? Isn't that how the music/money biz works too, Mr./Ms. Splatterperson? You seem to have a pretty good handle on it. Your releases have to have a certain trait that qualifies you for grabbing the attention of other like-(absence of-)minded individuals. I can totally understand Chris's point about originality. All of these splatter/bore releases are lacking it. And an idea as to why this is, that probably isn't too far from the truth, is because Ms./Mr. Splatterperson have now found a safe little marketing niche.

Splatter "people" aren't completely brainless, (although to them that would be kinda' cool), they've learned to employ a pretty formidable marketing maneuver: "*Feed 'em what they want*, because hey! we'll be sure to sell plenty, plus we just can't possibly get any more creative than this anyway!" Well, let me tell you that I for one have had to, unfortunately, turn down purchasing a number of releases that I considered to have some pretty hot tunes (or lack of them). Because of the fact that I didn't feel that the new Evil Gism album with the "cool" picture of a pile of organic matter masquerading as a once-living entity on the cover was that noble of a cause to be contributing any type of support to let alone financial.

I believe it was our good friend Socrates that said something along the lines that anything that degrades the human condition can be considered for fulfilling the requisites of injustice. I *know* it was Chris that said, "The desecration of human bodies in and of itself is innately wrong." I would venture to say that desecrating bodies is rather degrading and from that say it is an injustice. Well, by this time our friend Mr./Ms. Splatter"person" is practically choking on her/his glass of endoderme pus s/he happens to be drinking and is informing me that they did not actually participate in the desecratin'. True, I would hope you hadn't, but by advertising it you've only assumed a different and, granted less direct, form of degradation.

Oh, but Chris, some of our gory friends have outwitted you, too. Instead of putting photographs on their releases, they've opted for the "artistic" route and drawn us a little picture. Oh ho! I told you our ghoulish pals aren't as dumb as they act! Picture or painting—mindless violence is mindless violence.

Now to come back to the topic of degradation, why don't we take the analogy further. Well, I would if this was an analogy, but it's NOT. It's all too true. o.K., then, how about putting pictures [or drawlings (sic)] of a homosexual getting the shit beat out of him/her, or how about a nice 'n' cheerful picture of someone being raped, etc. I have friends that are gay and I have friends that have been raped. Fuck you. These examples are no different or sicker than the already plentiful repertoire of gore crap already out there on the music marketing meat racks ready for your blind consumption... Fuck you. Let's leave the Fangorias on the shelf and make an attempt at using our higher cognitive skills; possibly to try to make this, what's been turned into a dirty toiletbowl of a planet, better!
Ted Ortmann/ 3689 W Pine Blvd/ St Louis, MO 63108

h Dear MRR,

While I appreciate your columnists' attempts to be witty and black-humored, I was disappointed by the underlying message conveyed by your female writers re: "Motherhood" in the March issue. Woman as second-class citizen is here to stay so we might as well get used to it and play it for what it's worth. I was particularly disturbed to see the wholesale politics of hate preached by Braindrop and Odell condoned by an ostensibly progressive endeavor like MRR. It's irresponsible to get stuck in the sort of perverse reasoning which assumes that anything society believes in has to have something wrong with it because it belies a reactionary mindset rather than an independent one.

When Braindrop points to Susan Faludi for moral support in her assertion that a career shouldn't be sacrificed for motherhood, she misses the point Faludi so painstakingly makes (in *Backlash: the Undeclared War Against American Women*) that this false dichotomy - career vs. motherhood - has outworn its usefulness and is just the sort of game the organized Right in this country would have us believe we are limited to. Rather than taking sides, Braindrop would be more intelligent to question why women are the only ones required to play.

While Odell is informative on the problems of abortion, she ends up sounding like the Louis Farrakhan of the women's movement when she urges self-immolation on any man who can't pass her test of social usefulness. Despite what she says, her criteria really devolve on whether she can find a man who'll support her through the first years of motherhood so she can stay at home and mop up. I thought the Eisenhower era ended forty years ago!

Finally, while I'm all too familiar with the sentiments of women who refuse to identify themselves as incubator and baby machines, and have often remarked upon the arrogance of people who insist on reproducing themselves, lately I've begun to question whether this perception says more about my lack of self-esteem and feelings of worthiness than any ultimate truth about the ignorance of humanity. It's all too easy to turn self-hatred into an attack weapon, be it against children or men. Women...learn to love yourselves! And next time around, make sure men address this issue as well.
Rikki Sender/ San Francisco, CA

i Dear MRR -

I usually gloss over the 'columns' section because I'm tired of reading about "how I can't think of anything to write about this month so I'll just ask people to send more free records and how corrupt the major record companies are and blah, blah, blah...". But the three pronged motherhood attack (or should I say anti-motherhood attack) in #118 caught my attention. The column by Katy Odell was the only one that made any sense (and not just because she's the only one of the three writers who someday wants to have children) as she was the only writer to describe her feelings about children, choices, the treatment of women and about life in general. Suzanne Bartchy & Lily Braindrop, on the other hand, dove into nonsensical tirades about "why" people have children and generalizations about the role of women in society. A typical Bartchy line states that "the social pressure to multiply has the practical purpose of making sure we continue the species". Huh??? People, like all living creatures are compelled to reproduce (as Katy Odell noted). Reproduction is not some sinister plot developed by men and foisted upon defensiveless women. In my opinion, reproduction is the only reason why people even exist. Just as "life is the only thing worth living for" (Will Shatter) - I also believe that creating life is the reason for living.

As for Lily Braindrop, while I thought that her line that if she wanted someone to clean up after when they puked that she would have married a junkie to be pretty funny, I was turned off by her column. It isn't just women who are considered to be missing something if they don't have children in my opinion, the "genius bachelor" is considered to be a lonely man without purpose. I think that most people believe that both men and women are missing something if they are childless; it's just that a woman has a certain window of opportunity and a man doesn't. Thus, a childless male can still be expected to father children into his 60's while a woman must do so before 45. I don't believe that a woman over 50 is missing something if she doesn't have kids she had her chance. But women like Connie Chung are trying at 40 to have kids because they realize what life is really for. As for Braindrop's claim that "why would I want to trade in a life full of creativity, growth, independence and solvency to have a baby, well, I can only feel pity. If creativity means a column in MRR and growth means "finding yourself" and solvency means having money to buy records - more power to you. As for independence - 'you gotta serve somebody'.

As a father of two (how about a feature on punk parents? - almost a contradiction in terms) and not just a sit home and drink beer dad but a dad who gets up at night and who was barfed on twice just this past week, I can't describe all the joy and happiness a child brings. That's why it's hard for non-parents to appreciate children. I too thought kids were a pain and that crying babies should be placed in ejector seats. But, now, a crying baby is not someone who is bothering me, but rather someone who is calling out for help. By soothing them, I'm not seeking to ease my discomfort - I'm trying to ease theirs. Maybe this satisfies all those psychological conditions that Bartchy rants about, but so be it. For 5 years I didn't buy a record or attend any shows. Did I miss it? You bet. Have I enjoyed raising my kids more? You bet.

I guess that's about it. But let me criticize one last Braindrop statement and make a plug for some good music (if there's anybody still reading. Namely, "Why would I want to have a kid in a country where I couldn't even get decent day care for it?" As in government sponsored/approved day care? I don't want the government raising my kids, I want to raise them. MRR is a forum for DIY philosophy, not GDIFY (Government Do It For You) philosophy. Just as I want the gov't out of my bedroom, I want them out of my living room. I want to raise my kids like I want to, listening to music that I like - which includes 'Supercharger Goes Way Out' and The Brood. Two groups that have reminded me just what I've been missing for 5 years. Thanks for your time.

Mike Seghini/ 205 Devonshire Dr/ New Hyde Park, NY 11040

Dear MRR;

I'd like to say how much I enjoyed the columns in issue 118 by Lily Braindrop, Katy Odell, and Suzanne Bartchy. Although I agreed the most with Suzanne, it was still good to see aggressive and intelligent questioning of the American obsession with maternity by all three of the columnists. Moreover, it was refreshing to read columns with some substance, not just the usual quibbling about what punk really is (I mean, who gives a shit?), or annoying boasts of authenticity.

I'd like to thank Suzanne for letting me know that I'm not the only person considering voluntary sterilization at a young age. Unfortunately, I have no insurance, so a vasectomy is out of the question at this point, and I'm a bit too squeamish for the Ronco SterilEase Home Castration Kit. If anybody knows of any alternate methods of permanent or long-term male birth control, please contact me. Once again, I'd like to express my appreciation of three of the most worthwhile columns that I've seen in MRR for quite some time.

Yours,

Ben Hellmann/ 318 Washington Rd. G-5/ Pittsburgh, PA 15216

MRR,

My letter is basically a comment on Chris Dodge's column in the March issue about "pit monitors". I too, see a "new breed of punk" beginning to emerge but I disagree that "the pit monitor is a refugee of the emo/straight-edge ilk". The kids I see that have mutated into this form are usually the self-proclaimed politically correct "punks". The ones who think straight edge is a bunch of boy scout followers. The ones who live by the teachings of Sam McPheeters. The ones who think ABC NO RIO has the best shows. I really hate to break this to everyone but one straight edge kid is more PC than hordes of filthy punkrockers that dream of getting to suck G.G Allin's stubby dick while he rapes some girl. Anyway, I think those "pit monitors" are NOT needed. The only person besides some "punks" that I have seen try to regulate pit activity is Rob Fish. (Resurrection) He says he wants people instead of dancing and taking the mic to listen fully and understand the lyrics he shouts distortedly. I don't agree with that. Just like Chris said, "If you don't like getting smashed by people in the pit, then stand off to the side". I don't fit the stereotype that everyone claims to meet at straight edge shows. I don't kickbox and I'm not Mr. Hoods Up, Punch Em Out. Stage diving has totally been blown out of proportion. It's become another form of "macho-ism". I see people stage-diving for the sake of "how much air time" they can achieve or "how many flips" can they execute in the air before they crash down on some unsuspecting individual. It's everybody's show, what if someone wants to see the band up close without getting clobbered? We must learn to respect others space and watch where we dive so if bodies are turned the other way or conversing (not being able to notice you), we don't break their neck...Got to give people a chance to react. I think the most stimulating thing to do is grab the mic or sing-a-long. Some people will argue that singing along doesn't give you as much release as "moshing" but believe me, if you really believe in the lyrics your screaming along to, you release more whatever you got held back than using other people as your kicking/punching bag. The only gripes I really have with shows these days (besides some of the bands) is those people that can't escape 1988. Those big ass burly post skinheads that try to turn every show into a Sick Of It All/Biohazard/Agnostic Front football game. Also, it's sad when the metal kids come to hardcore shows thinking a hardcore show is similar to a metal concert. They're the ones who usually get into fights because they don't understand the "ground rules" to a standard hardcore show. Most of the metal kids I see do the "bang your head" routine at the inner rim of the pit and when some kid dancing hard" mistakenly hits him, he automatically thinks it was on purpose immediately bringing on a confrontation. I'm not trying to reinforce stereotypes, I'm just trying to make out what I see at the majority of shows in NJ. I'm going to leave everybody with a few thoughts. The only reason me and all the kids I know read MRR is for the ads. Once in a while, there is a good balanced article (rarely, except for Big Business article by Weasel). You cannot be politically correct if you are not straight edge. I'm going to say it again in capitol letters so it sets in. YOU CAN NOT BE POLITICALLY CORRECT IF YOU ARE NOT STRAIGHT EDGE. My favorite thing is when I see people burning flags, and at the same time smoking a cigarette or drinking a beer. By doing that, you burn the flag but at the same time rebuild it. I'm not going to go into specific examples because it would take too long but read the letter written by Christian of the Straight Edge Brotherhood He basically sums it up. By the way, besides being a big mouth, I also do a fanzine called Steadfast. It's $2.00 ppd, if anyone is interested. I'm going to leave you with 3 words to live by, 3 words that most kids can't say without lying, 3 words that govern my life...TRUE TILL DEATH.

X Don Steadfast X/ 342 Forest Dr/ Neptune, NJ 07753

P.O. BOX
460760
S.F., CA
94146-0760

Dear Don,

What the hell are you talking about? I 'm straight edge and by no means would I EVER be as stupid as to call myself PC!! PC has come to represent all that's wrong with punk rock now. It's about talking the talk without following through with action. People who are PC don't even need to say it, you can tell from the way they live their day to day lives.

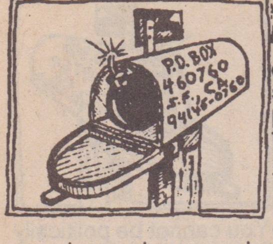
What struck me when I read the last part of your letter was that you appear to be a very confused person. Is Christian of the Straight Edge Brotherhood your spokesperson? Straight Edge is enough of a cult as it is!! When you make a statement as bizarre as drinking a beer or smoking a cigarette ruins the effect of burning a flag, you need to be prepared to have some proof, or at least make a fucking effort to substantiate your argument.

And everyone needs to stop crying about the pit!! If you don't like it, move back, or move to the side. This shouldn't even be an issue when there are so many more important things going on in this world. Wake up. Sarah Z

Hi There!

I don't think I've ever been compelled to write in response to a column in MRR but anyway. . . !

It's not often you see SE being "defended" in zines (apart from SE zines), but I was quite pleased to see your column in MRR #117. I can honestly say that I agreed with everything you said and it's pretty re-assuring to know there are other people around who have similar ideals. I've been SE for a while now (before that I often used to drink quite a lot!), and one thing that has always annoyed me about SE was that most (but not all) SE people who I knew, or knew of in the UK were pretty much apolitical and couldn't make the connection of being SE and making the link between politically aware. A lot of punks in this country seemed to feel threatened and often dismissed SE people as "fascists" which was pretty amazing coming form "open-minded" people . . . . As you mentioned in your column, and it's something that I've studied in the past, is the "mind



"control" system the state uses to suppress the masses through different mediums such as TV, newspapers, religion, alcohol, drugs. . . Even the anarcho-punks seem incapable of making the connection, often stating the view of "er, well, you shouldn't really drink Budweiser, but. . ." You get my drift.

I've never been the "X on the hand" sort, but instead being SE as an individual philosophy rather wanting to be part of the "movement." Like SE is great, but it shouldn't just stop at not drinking, drugs, etc. There's so much more, you know? A political awareness and SE goes hand in hand which is the pint you made in your column. Excellent!

The fanzine I do (Armed With Anger) has never expressed any direct SE opinions, and the sort of people who get it are completely different (which I think is pretty cool). The weird thing is people expect me to be like what they're like or into. I get letters from (extreme) punk rockers (in an abler sense) who expect me to be like them, or letters from hippie travelers wanting me to go to some festival taking magic mushrooms and stuff!! I write back or see them at a gig and I say I'm SE, and they're like, "uh, oh, er. . . !" and that's the last I hear from them!!

Anyway, I'm rambling as usual. I just thought you'd like to know you're not the only one who shares your ideas. I'm outta here!
Richard c/o AWA Records/Zine/ PO Box 487/ Bradford, W Yorks BD1 4UZ/ UK

M

MRR,

Initially, I am amazed. In the 3 years I have been reading MRR, I have read many letters where people complain of bad reviews. Seldom do any of the complaints ever get positive responses or anything but the "yeah, I read yer zine/listened to your 7" again and it still sucks" response.

Paul Curran recently reviewed the Burlington Vermont zine *Moocow* and gave it a negative review. After the esteemed heart of the zine wrote and complained, Curran responded wonderfully. His re-evaluation of *Moocow* and newfound respect for the zine may serve several lessons.

TO MRR: Your reviews are important. Lots of people read the Magazine and too many, it is the sole link to the outside world. DIY projects that get good reviews in MRR get ordered, which means that scenes get supported and punks get to do more DIY projects. Zines or music that get slammed have the opposite effect. Not only does the person/people who put out the music/zine have the traditional hard time outreaching their release on a national level, but now one of the major outreach possibilities has marked them with a negative grade, whose implication can be tough for a small project.

I do not suggest MRR reviewers call shit gold, when it clearly isn't. All I am suggesting is that reviewers be aware that flippant comments while reviewing can have a larger implication on the release. MRR means something, and it seems to mean more the further away a project is from a punk/hardcore support base.

TO CREATORS: MRR is only human. If your zine/record is reviewed and it got a shitty review, deal. If your really think you and your product got screwed, write MRR and complain. The reviewers are human and do make mistakes. Possibly your problem will turn out as well as Moocow's did.

TO ALL: Stop taking what MRR says as solid truth. It is a good magazine and deserves a lot of respect for all that it does, but its individual components are human beings, who do make mistakes. If a zine/record got a poor review, it still might be a good release. Don't just rely on MRR.

Now I would to spout off in defense of something I believe in.

IN DEFENSE OF STRAIGHT-EDGE. I was raised with the underlying belief in freedom of choice. Now I know that few people identify straight-edge with freedom, this is a product of shitty, close-minded straight-edgers and others who refuse to listen to the few of us who do believe.

But Choice is what straight-edge is all about. People should be free to do what they want. In my case, I choose to keep my body and my environment as free from addictions/contaminants as possible. If someone else wants to smoke dope, they should be allowed to make their own decision.

The problem comes when people aren't allowed to make their choices. This come in many forms. When the government tells someone that their love is wrong because they love someone of the same sex, when womyn are made to limit their actions because of the fear of violence, and when someone's decision to consume drugs/alcohol are controlled, peoples choices are removed and decisions are dictated. Dictated decisions are wrong, people should be free to decide what they want like the human beings they are.

When the government outlaws drugs, they are wrong, because they are taking away a persons choice. Likewise, when friends pressure another friend to do drugs or to drink they are also wrong, and guilty of the same crime as the federal government. Perhaps even worse, every good punk has been told to rebel against the government, but when peer pressure overtakes, it comes from the part of their lives they trust the most, their friends.

The worst choice removers are the constraints that our society creates around us. To obey the social structure of rich/poor and to play our role in that structure. The sexist beer and cigarette ads that tell us to consume drugs, destroy the environment and abuse womyn all in one fell swoop by drinking that beer. The societal pressure to eat meat, destroying the environment, upholding patriarchy, bad health, and killing animals.

So the next time you think you are rebelling, just think about the chains that aren't so easy to see. I don't want to sound like I'm preaching, these are just my opinions, listen or not. I am not attacking you for not doing something or doing something else. No one is perfect, least of all me. But when I saw that I could do something I chose to do what I could to help some of the problems I saw. Just try to pay attention to others, allow they their choice and love one and other.

I think that one of the major problems is that people perceive (and perception is reality to the perceiver) that straightedge is about preaching, hating, and being "hard-line". Well I, for one would like to disprove that perception. Straightedge is about being free to make choices for yourself and not judging others. Straightedgers should not make value judgments about others, and people should not pre-judge straightedge. Meet us, talk to us, hang out — maybe we are human beings just like yourself. . .

Thanks to Dan O'Mahony and 411 for music and columns, John/Gunter for inspiration and help, WRUV, MRR, Jim and Moocow, Mom, Pat, The VT/HC/SE Crew, Bob Marley, El Hajj Malik El Shabazz, and The Lawrence Debate Union for inspiration.
Maxwell Schnurer/ King Maxwell, L/L D381, Box 446, UVM/ Burlington, VT 05405

PS. Are there any more Punk/Hardcore Debaters out there?

N

Dear MRR,

Many letters to MRR and even an issue (Jan '92 No.104) have been devoted to the discussion of the music business. People have argued back and forth as to who is a sellout and who is not. While I believe that having strong opinions about things are important, I think we really don't need to attack others for having differing opinions. Besides calling someone an asshole probably will not open there mind to what you have to say.

First, lets look at why we listen to underground music. Simply the stuff that is played on there radio sucks. Popular music usually has nothing intelligent to say and is mostly un-original. Radio music also supports a social-economic-political philosophy that we do not share. So, we look for alternatives to what is forced down our throats by society.

For most of us the alternative includes ska, hardcore, punk, industrial, gothic etc. I personally happen to like folk music as well. Some of you are probably thinking that I'm a sellout or a poser for listening to folk music. All I have to say to that is, try reading the lyrics from Joan Baez, Bob Dylan, Ani Difranco or James McMurtry. Many of their lyrics could easily fit in a Crass song or any other "punk" band. In Buffalo (where I live) folk and jazz artists often perform free benefits for Amnesty International, AIDS and Environmental organizations. Basically, what a band says or does should be important not what they look like. Image is everything, contrary to Andre Agassi. If you think you have to have a mohawk to be a punk you are sadly mistaken.

Recently many of our "alternative" bands have found success. In some cases like the Red Hot Chili Peppers and Nirvana, major success. But are such bands sellouts? I don't think it matters. If you as individual are personally disgusted by these bands making lots of money, then don't buy their shit, support someone else. Its real simple, support that bands that believe in what you believe in or that you like musically. You have a freedom to choose, so use it.

What pisses me off and I think everyone can agree, is the amount of hypocrisy in the "scene" and how its changed. Many bands who once upon a time mocked the system, now embrace it fully in an effort to get rich. By commercializing their once underground music they bring in people to our shows that just want to be entertained. "Here we are now, entertain us" from Nirvana's "Smells like teen spirit" has become their anthem.

On the money end, I agree with some bands that they can't play real cheap or free because they have to make a living. Whether you like the system or not, we are in it for now and money is basically a requirement to live and get around. I think bands are entitled to make a living, but do they really need to sell shirts for $25 like Janes Addiction? And when they do make it big why don't they start their own label with their profits? If successful bands started out their own labels they could put out their music un-censored at cheap prices. This could be done, but rarely is.

As I said, hypocrisy really pisses me off. And I would like to relate one example of this that I have observed. Recently Shelter came to Buffalo. As you probably know this band is made up of Hare Krishnas who say they are against materialism. Many Shelter songs also speak out against technology, especially VCRs and TVs, so I wanted to ask Ray Cappo why was Shelter releasing a video? My friend, Jason Decker and I planned to interview Ray for Jason's zine Thimble Rigger. Ray however, refused to do the interview telling Jason that he was resting a sore throat for the show. Later we saw him doing a lot of talking, but this sort of talking could better be described as salesmanship. Cappo and company were going through the crowd trying to sell their $2 zines and making everyone aware of the Shelter table which came complete with $10 shirts and Hare Krishna propaganda. Maybe if we had paid Ray a $300 up front fee, we could have got the interview.

I'm sure all of you have seen something similar many times. But there are many exceptions. I would like to show my respect and thanks to those who do what they believe in and don't rip others off. I would like to send out a special thanks to: all the local Buffalo bands, especially Manic Depression for playing cheap shows and putting out a $5 CD, Anarchist Youth Federation, Profane Existence and Blacklist Mailorder for selling shit cheap, all the bands on Dischord records especially Dag Nasty (way back when), Fugazi, Jawbox, Soulside (RIP) and Shudder to Think for playing shows that were $5 or under in Buffalo and Frank Barton, X, Tanya and Big Dave for having the balls to play decent music on WBNY. Peace and liberty,
Mark/ 576 Grant St/ Buffalo, NY 14213

O Dear Timojhen & Readers,

This here is just a short note to inform you on a couple of topics, consider it my reaction to some things written in the review section of MRR 117.

The N.V. Boys may be right about the last 2 Dutch pressing plants closing down, I don't know. What I do know is that this will have almost *no* effect on the output of Dutch vinyl. As long as I remember, most Dutch bands have their records pressed in Belgium (or Germany) because it is cheaper to make them over there. All those 'famous' Lärm records, for example, were pressed abroad except one.

Their split LP with Stanx was domestically pressed. Which links this to that bootleg 10". The bootleg is not what it seems to be. It's definitely not: "Making 'tough to find' records available". The record that is so hard to find is a split LP, two bands sharing vinyl because it was too expensive to get a record out on your own, because they believed in cooperation, because they were friends. And yes i know, nobody likes the songs by Stanx but they are part of the record, part of the spirit.

What, I ask you, is "reasonable price"? How much does it cost to press a record? Three dollars a record, at most I think, 4 dollars for postage. The 10" was advertised for 9 dollars so that gives the producer a profit of 2 dollars each record, times 500 equals $ 1,000. I guess that is reasonable... for such an inventive initiative. Besides, adding one to the original tracks is, for me, a clear indication that this is not just to make things available again. Ah well, who cares?

For those who do, there's also a bootleg of Lärm's *No One Can Be That Dumb* EP. Speaking of poor production (review N.V. Boys), at least the ones who put this one out tell you that it's done to make money.

All this is just my humble opinion and, if you ask me, you'd better spend your money on the N.V. Boys 7". Rumours are that Funeral Oration will soon prove that there's still new Dutch vinyl being put out, watch for that one. That's it, think. Theun K.

P S. Mark Rodgers, if you read this, where (and how) are you? I'd really appreciate to keep our correspondence going. Write me at: Laings Nekstraat 48"/ 1092 GX Amsterdam/ The Netherlands, or in Hoevelaken.

P Dear MRR readers,

Do any of you have the correct address for Poison Idea? I ordered records from them over a year ago and wrote them a few times since trying to find out about my order. They must have changed their address, because each time ! write them I give my address and phone number, but I get no response. !f they don't have the records, which they probably don't, I would at least like my money back. Gracias!
Philip K/ 1703 IH 35 N #28/ San Marcos, TX 78666

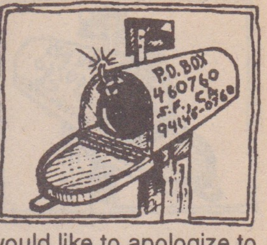
Q Dear MRR readers,

I hate to say it but there's a thief in our midst. It is time we expose New Start Records for what it is; a fucking rip off!! New Start owes me a T-shirt and a 7" from over a year ago. I have called repeatedly and have written numerous letters. New Start also owes my friend Brad O'Brian merchandise, not to mention Brian Lund of Snake Eyes fanzine and several of his friends in the Chicago area. I am sure that we are not the only ones to be preyed upon by this shithead.

New Start Records is not straight edge. S.E. is a brotherhood which demands loyalty. Rob R "Cock" is nothing but a sorry sack of fuck poser. Do not order from him. He will rip you off.

If anyone has had problems with New Start please write me and tell me about it. Brian Lund and I have already filed complaints charging New Start with mail fraud. We urge you to do the same. If we all work together we can put these assholes out of business. In the South East report mail fraud to: Regional Chief Inspector Eastern Region/ PO Box 3306/ Bala-Cynwyd, PA/ 19004-3000.

The address might be different in other parts of the country. Also we are doing a fanzine called Even the Score. We want all S.E. kids to get in touch, especially all the Euro Edgers. Remember, these fucks will continue to rip us off as long as they can get away with it. Love,
Kyle Graydon/ 108 Waterview Dr./ Columbia, SC 29212/ 803-229-8471
PS: Fuck New Start!!



R Dear MRR readers,

Hi, the first issue of my zine *Fenceclimber* was reviewed in MRR #113, and I would like to apologize to anyone who wrote to get one and had their letter returned to them. I've been having a lot of trouble with my mail, and it appears that anything sent to me without my name on it (i.e. addressed to "fenceclimber" only) to my old address: OCMR Box 1378/ Oberlin, OH 44074, was returned to sender. I'm really sorry and I had no idea that this was going to happen. I have since gotten a new address, where anything addressed to anyone will be delivered. It is: PO Box 342/ Oberlin, OH 44074, USA. If you wrote and had your letter returned, please write back so I can apologize and also know how many people were interested in *Fenceclimber so* I can gauge how many copies of #21 should print. If anyone knows about good, cheap places to get zines printed please contact me.

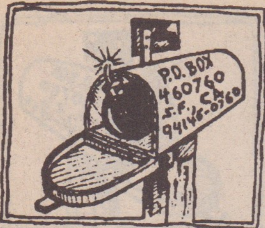
I would also like to notify everyone of the opening of Junglegym Distribution Machine, a non-profit zine-only mailorder service. It is was started and is collectively run by a couple friends and I because we share the same idea that zines and underground press are some of the most important things to arise from punk/HC and the DIY ethic, yet are usually ignored or taken for granted. Records continually overshadow zines because they are "more entertaining", "more collectable", and all around more consumeristic, yet records are meaningless without the thoughts and ideas that go into the music and go into the lyrics. Zines provide a forum for these thoughts ideas to be developed and expanded, a place for true politics, a place for everyone to express themselves.

Junglegym has also had mail trouble and has a new address (the same one as *Fenceclimber*/ P.O. Box 342/ Oberlin, OH 44074, USA. If you are interested in seeing what zines we carry, send a stamp, 30 cents, or an IRC and we'll send you a catalog. If you do a zine and are interested in having Junglegym distribute it, send us a sample copy along with info on how much you want it sold for, etc.. Also, if you have any questions about zines, are interested in doing a zine, or are in the process of doing your first issue and have any questions about it, feel free to ask. We aren't experts but we have all worked on zines and have had plenty of problems ourselves, and we'll try to answer your questions. Thanks,
Josh/ *Fenceclimber* zine/ PO Box 342/ Oberlin, OH 44074

S Greetings!

Let me begin with a statement made by Voltairine de Cleyre in the year 1909, "free speech means nothing if it does not mean the freedom to say what others don't like to hear."

I wrote a letter that appeared in Anarchy Magazine issue #35. Due to that letter I have received a total of 188 days in the hole. I am in prison, and I am writing this statement from the hole. The security director of this prison, Mr. Chris Ellerd, wrote me up a "major conduct report" for that letter in issue #35. The reason for the conduct report is because he claims I violated two rules by writing the letter, rule #30325, "disrespect," and rule



Letters

#303271, "lying about staff." The disrespect charge is because I referred to Capt. Milliren and associates as "pigs". The lying about staff charge is because Mr. Ellerd claims that I said, "Captain Milliren and her pig associates influenced the hearing committee into giving me a 120 day hole sentence on a previous charge (having a tattoo gun, bong, etc...)." This lying about staff charge was totally fabricated by Mr. Ellerd. I never said in the letter what he accused me of saying. I did claim that Capt. Millren and pig associates were retaliating against me, which is totally true. To retaliate, according to the American Heritage Dictionary, means, "to return like for like". What that means to me is that if I do something that offends the morals of their pig laws then they will in return do something to me. Since my arrival at this prison in April 92 I have received numerous conduct reports, had all my books, zines, letters, legal materials, etc... confiscated, plus had countless letters and magazines denied to me from the mailroom along with many books. Also, I have been threatened with more "conduct reports."

The materials were confiscated because they dealt with the subject of anarchy. Three of my past conduct reports were written on me because of my use of the anarchist symbol (the circled A). Captain Milliren wrote two of them. In the first one she blatantly lied in the report by saying that , "anarchy and it's symbols are used by satanists and white supremists." This by an official who is supposed to be some kind of expert on symbols. In the second report I was accused of "disobeying orders" for refusing to stop using the anarchist symbol. The third report I received was by another officer who said that the circled A is, "a gang symbol." These are three examples of the conduct reports I have received, and been found guilty of. A small example of the type of fascist mentality these pigs have.

Captain Milliren sent me a memo on August 2, 1992 while I was in the hole, she had confiscated all my anarchist literature and was told to return most of it. This is what the memo states: "a couple weeks ago I ordered literature pulled from your cell... after several hours of inspection (more like three weeks) I am returning most of the material and will have you send out the remaining items that I feel fall under the category of activities which, if completed, would violate the laws of Wisconsin, the United States, or the Dept. of Corrections," (a couple catalogs, and a couple A.Y.F. papers). "I am also writing to you to make it clear that the publications, or letters which advocate starting, or supporting anarchists groups will be looked at as, 'group resistance'. These materials are not allowed. Conduct reports will be issued for possession of these materials. Also, use of the anarchist's symbol will be looked at as, 'group resistance'!"

That is why I stated, I would have more days in the hole coming. When Capt. Milliren sends her threats of more conduct reports what else can I say, but more days coming in the hole. If you don't call that retaliating what else can you call it?

Mr. Ellerd took the letter out of context and twisted it into what he wanted. He is a sneaky conniving pig, just like most of his pig associates. He's had the nickname, 'Rooster' for years, probably because he looks like one, but inside he's 100 % pig. The charge of 'disrespect' should also have been dismissed due to the fact in the Wisconsin Administrative Code Rule Book it states: "disrespect does not include all oral, or written criticism of staff members, criticism of them expressed through the mail, thoughts and attitudes critical of them, or activity in therapy groups." So why was I still found guilty? Because the hearing committee that hears and prosecutes the conduct reports goes by their own rules and personal feelings, plus since Mr. Ellerd is the security director he can't be lying, or be wrong. So the hearing committee, since they are included as pig associates, find me guilty not because of facts, but because pigs will be pigs.

There are a couple friends of mine here who are also being harassed and in the hole for similar offences. Adrian Lomax is serving a 360 day hole sentence for an article he wrote in the Madison Edge Zine about the prison system's corruption. He also just received another conduct report for the same thing which will probably get him another 360 days in the hole.

Also my friend Alex Rassmunsen is in the hole for calling a pig a pig, and Capt. Milliren has confiscated most of his anarchist literature. All of us have agreed upon and are in the process of filing lawsuits. What these pigs are doing is against our first amendment rights.

The prison officials are obviously scared of having the prisoners speak out and expose the lies and corruption that they are guilty of. They try to oppress and suppress us by locking us in the hole, thinking this punishment will shut us up. It sure isn't very American, or patriotic of them is it? After all they are the ones always bragging and waving flags about how their blue blooded patriotic forefathers fought and died for our freedoms in this country. Freedom of the press, freedom of speech, etc... Sounds like Chris Ellerd, Capt. Millerd and all their pig associates are the kind of people their forefathers fought against.

I'm sure if any of these pigs see this letter I will receive another conduct report. But the hole ain't shutting me up. Fuck the pigs! Fuck the pig system! And I'll keep on fightin' this whole pig nation. Feel free to write:

Dale Austin #76660/ Box 900, R.C.I./ Sturtevant, WI 53177

Letters of protest to the warden and security director at same address. And remember, "free speech means nothing if it does not mean the freedom to say what others do not like to hear." Death to pigs-n-snitches! The earth needs fertilizer to grow more hemp!

Dear MRR & readers,

In the last few issues i read some letters and columns concerning Europeans (predominantly Germans) & Americans and the relations between them. Columnists wrote things about Europe (again especially Germany) which caused some people from this side of the sea to react. Both groups seem to be stuck in fucking trenches. I know the situation myself: usually i don't give a damn about "my" country but whenever somebody from the "outside" criticizes it I feel the need (not strongly though) to defend it. I wish this strange reflex wasn't there cuz I hate it. Now reading these letters without being emotionally involved (in the sense that the before mentioned reflex didn't show up) gives me the chance to reflect upon the subject somewhat objectively. "Don't you talk dirty about my mom!" "Yeah, my mom might be a ... but yours is even . . . !"... kindergarten type o' conversation (don't get me wrong, I'd love to be four years old again). Now replace the subject "mom" with the abstract term "country" and what do you have? MRR columnists and readers swearing and shouting at each other cuz of this stupid territory-defense-reflex.

WAKE UP!! Who likes borders, patriotism, governments and all those things with far too vast dimensions to be controlled by real people? Sure, we are all born in certain areas of this planet and can't escape the nationalistic crap we're fed with for the first ten years or so of our lives. When I was 8 years old I loved to watch the soccer World Cup where every match starts with the national anthems of the contesting teams. Games of the Austrian team where especially exciting for me; whenever they won (not very often) it was like a personal victory (WE have won). Now sport events like this are a source of great amusement for me. Last summer I watched a ballgame at Shea Stadium (Mets vs. Cubs); never have I laughed that long cuz of a national anthem. The so-called "national pride" displayed there really was worth paying the fifteen bucks for the game (besides seeing the Cubs score seven runs in the first inning). Now borders and cultural differences (how many Europeans know what kind of ballgame I watched in NY?) really do exist - does that implicate that I deny reality? Am I just a P.C. smartass or something preaching crap to those guys, who have the stars 'n stripes on their guitars? Could be... but I don't think so. I love cultural diversity; the world would be a dull place without it. I hate borders; they limit the freedom of everyone. Am I asking for too much when wishing to have the good thing without the bad? Actually, I see no connection between the two. All I want is to trash the unnecessary and stupid. so please try to do the same by thinking twice before expressing your thoughts about "your" or "their" country. What do you think?

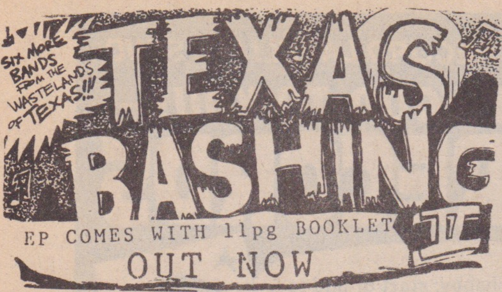
Reactions, death-threats, love-letters or other mail are very welcome. Write to:

Ulf Kastner/ Schlossgasse 6-8/22/ A-1050 Vienna/ Austria

Hello MRR,

Issue #118 broke the mold of standard interviews by highlighting Dan & Dave Punk...interesting how two new scenesters can add strength to the scene. Besides, the band interviews are sleepy. Also, Mike G's (*Factsheet Five*) infamous question of "why publish" needs to be answered for all of us...because without these examples the network will burn out. Interesting, our zine was inspired when MRR highlighted *Hippycore* a couple of years ago. A zine can be sent anywhere in the world, but a band is limited. So, the future of our scene rests on the shoulders of the zine editors. Do it now! Group think does the work!

Lizard's Eyelid/ 999 S.W. 16 Ave #84/
Gainesville, FL 32601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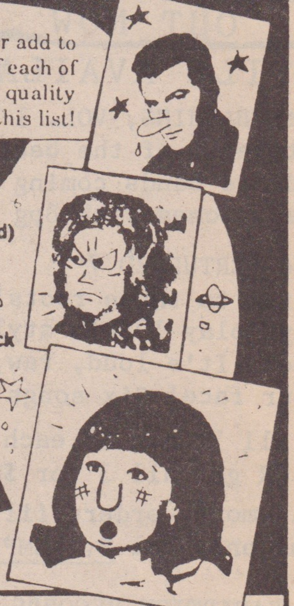

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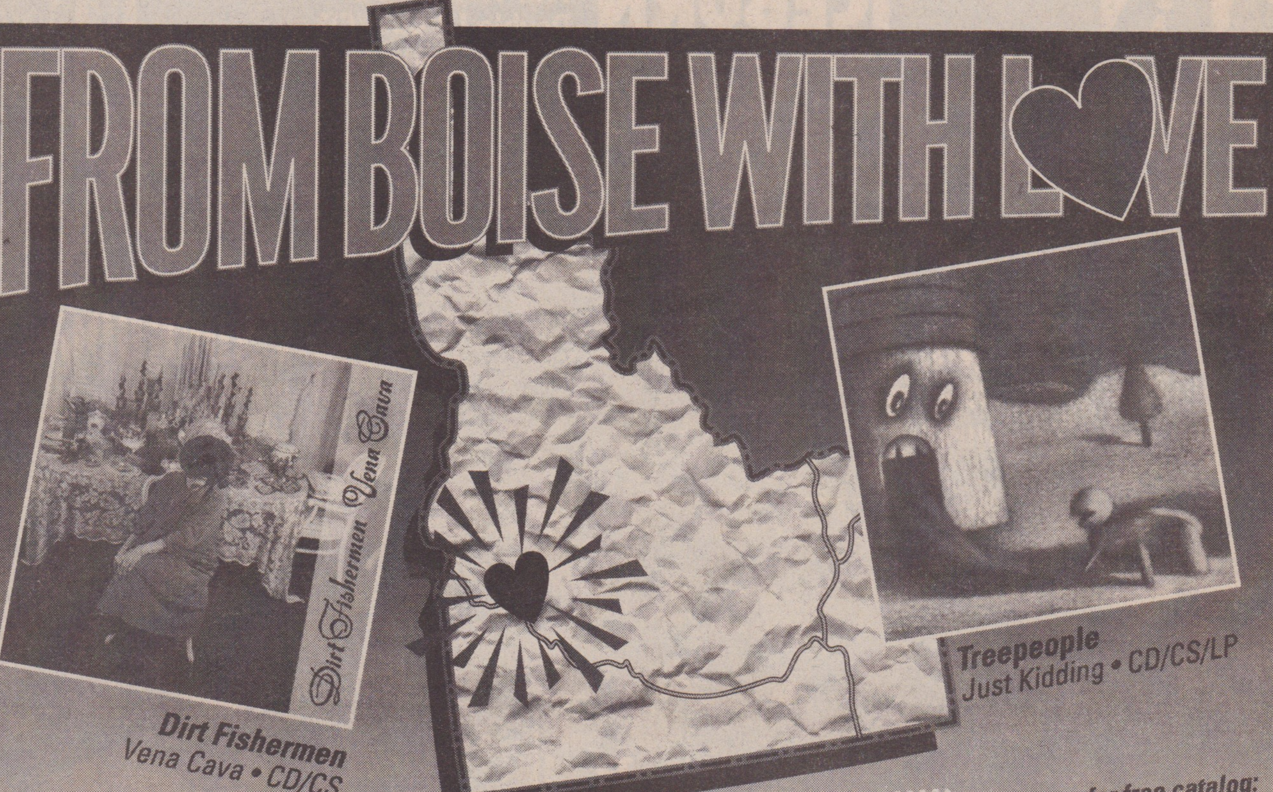

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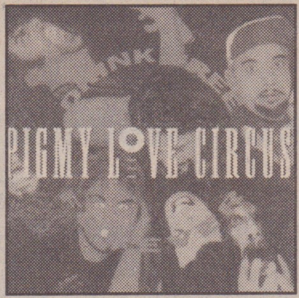
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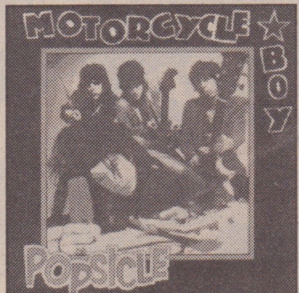
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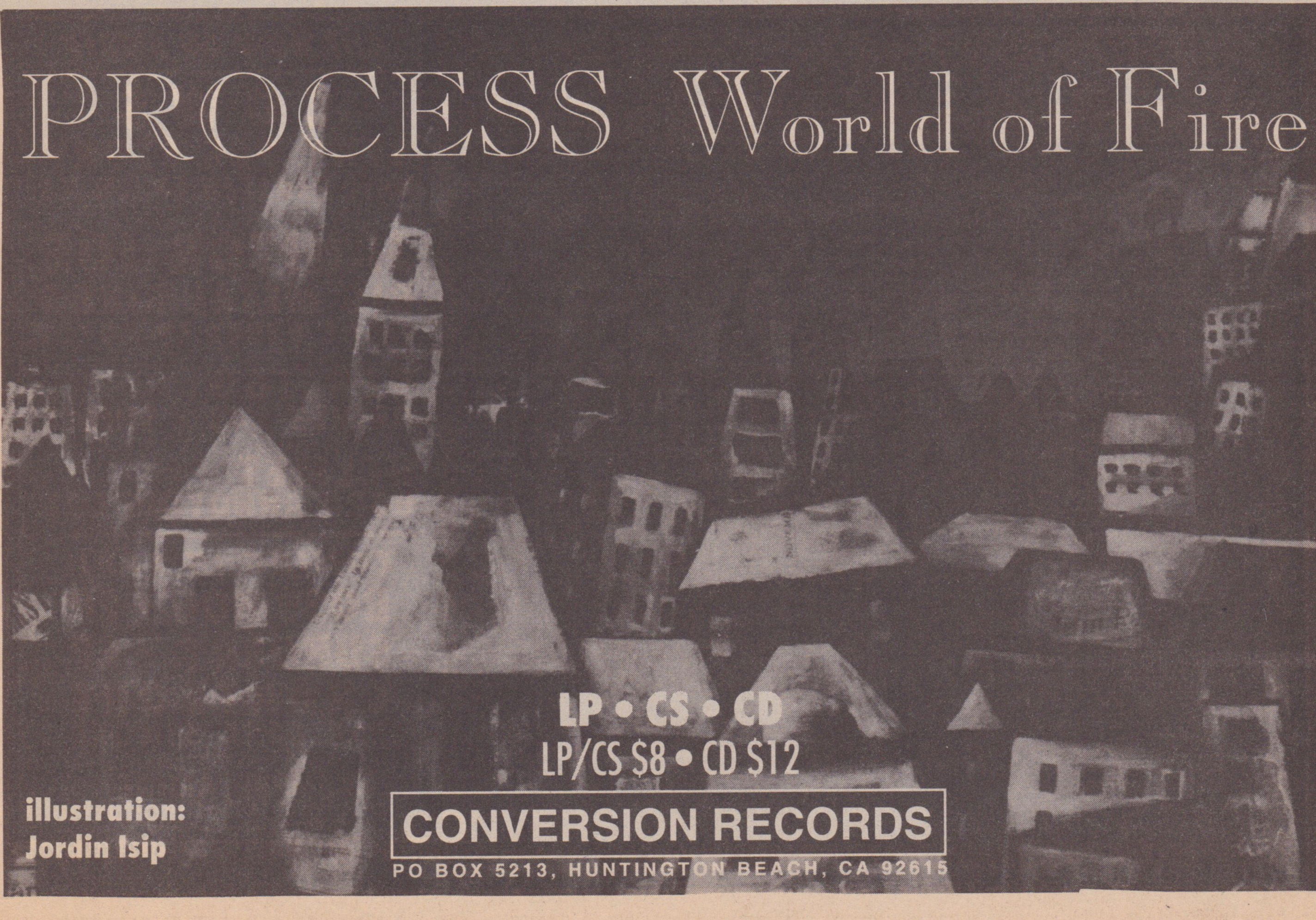
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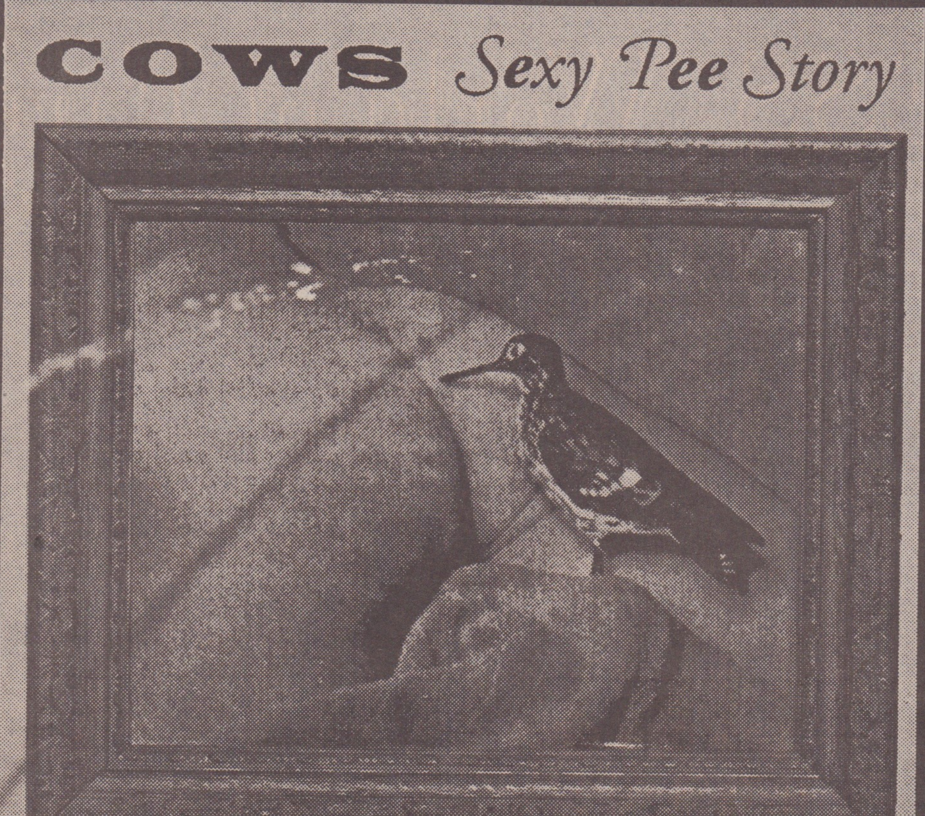

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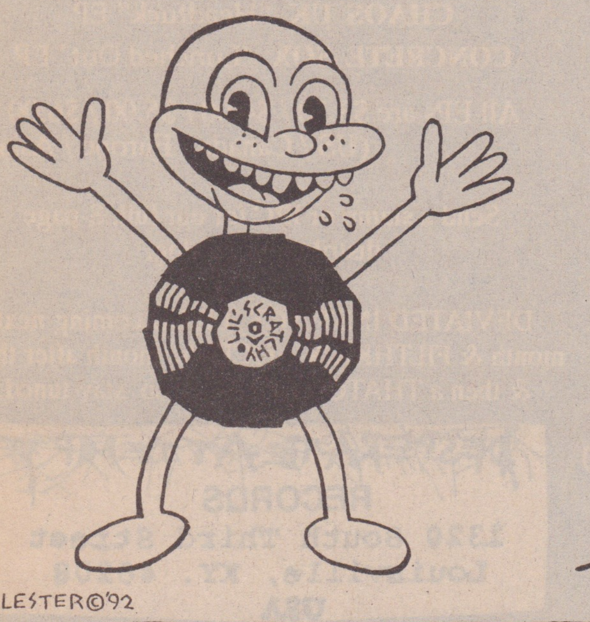

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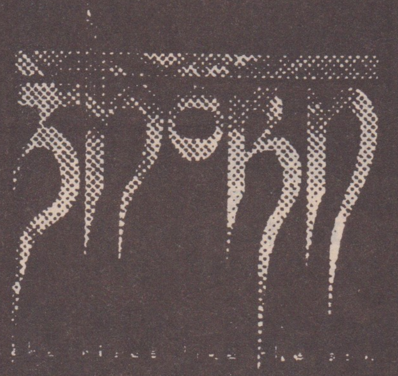

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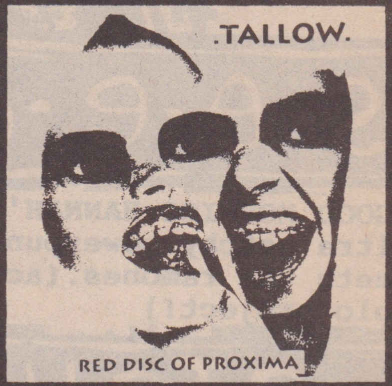

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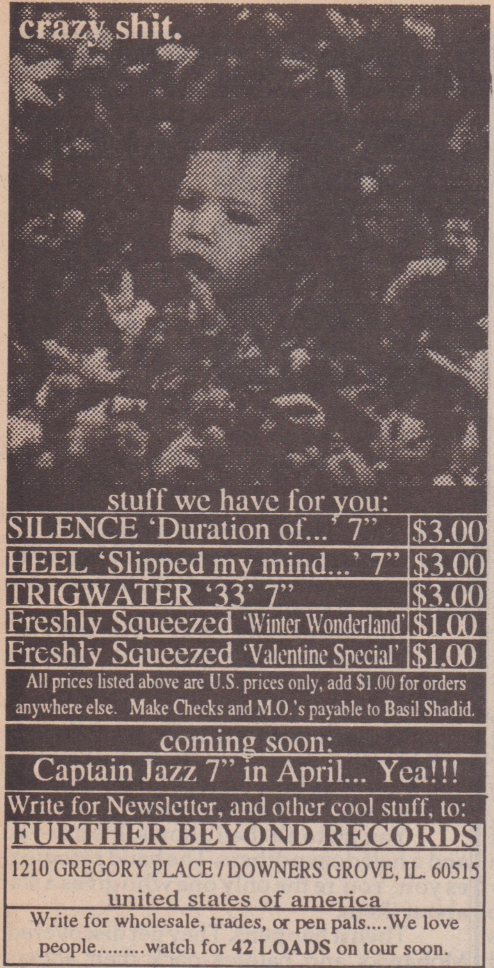

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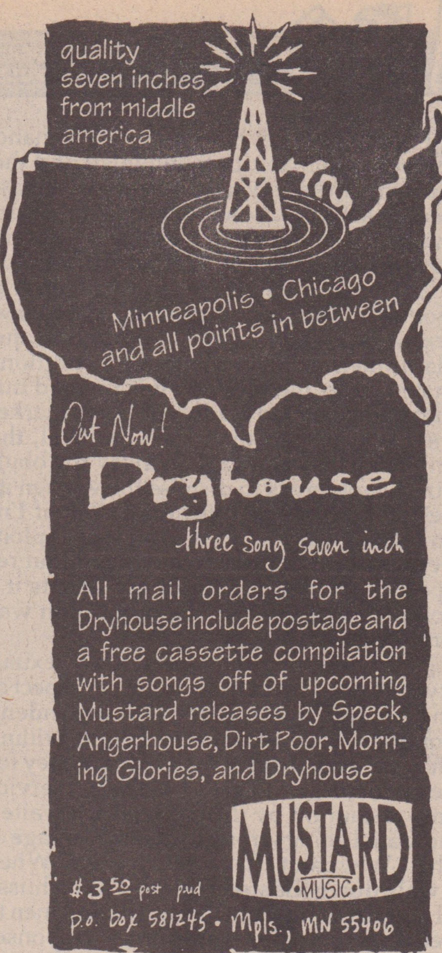

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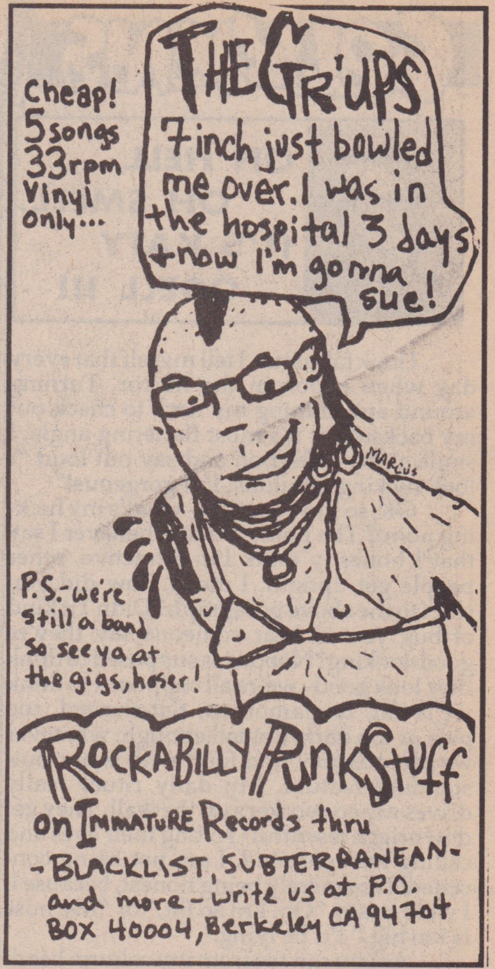

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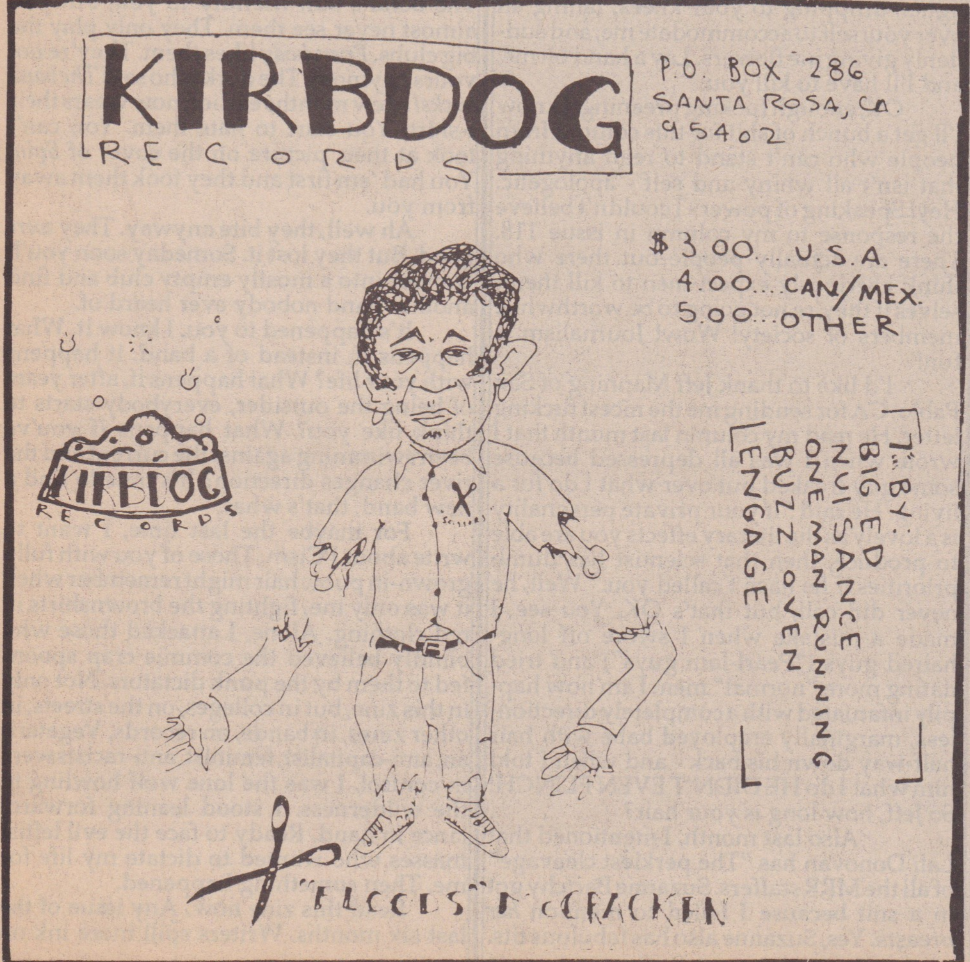

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OH HELL, OH SMELL, IT'S KATY ODELL !!!

I look fabulous. I tell myself that every day when I look in the mirror. Turning around and craning my neck to check out my backside at it's most flattering angle, I smile at my reflection and say out loud "I look fucking fabulous! I'm gorgeous!"

OK, so I'm beautiful - what's my fucking point? The point is that whenever I say that I honestly think I'm attractive, other people get uptight. I mean, how did you react to the above paragraph? Didn't it kind of bug you to hear someone say they're good-looking? Nobody is supposed to think they look good - we're all supposed to think we're fat, unglamorous, flat-chested, too pale or too dark, not tall enough; whatever we can possibly find fault with is our outstanding feature. My daily ritual really drives my co-workers up the wall. They get downright resentful - rolling their eyes and calling me conceited. I am not being conceited! I am merely being honest, because if I were to say "Oh, I'm so fat," or "My nose is too big," I'd be lying.

As you can see from my column heading, I wasn't always the sex-goddess I am today. In fact, well up into high school, my classmates would press themselves up against the wall and chant "Oh Hell, Oh smell, it's Katy Odell!" (sound familiar?) I don't know when I outgrew my ugliness - it may have been when I got contact lenses at seventeen, but I suspect that it happened the day I looked in the mirror and actually liked what I saw.

Being a beautiful woman in this society means being a powerful woman. I can get what I want from men just by smiling and giving them a little attention. (How do you think I got this column? Just kidding!) Maybe it's a cigarette, maybe it's a job, maybe it's just recognition as a human being - it doesn't matter - if it's coming from a man, it helps to be attractive. I'm not usually aware of this power, and in fact the only time I even notice it's importance to me is when I lose it. I was walking through the Castro (SF's traditionally gay neighborhood) on a warm spring night when it suddenly occurred to me that I felt weird and at a loss. I turned to my companion and said "This is really weird. I suddenly feel as if I've lost something - I feel powerless and invisible." My friend just looked puzzled but a man walking in front of us turned and smiled at me. I think he knew exactly what I was saying. I was walking down a sidewalk crowded with attractive men and none of them wanted to fuck me! I kind of liked it - but I kind of hated it, too.

I've never seen it written in *Ms.*, but the general attitude of feminism is that in order to be truly liberated, we must forfeit our feminine wiles before we can demand respect as humans. Both feminists and the mainstream society tell us that if we're hassled or assaulted while wearing provocative clothing, we are "asking for it." Funny how the feminists rail against the "ask for it" crap, but then get in a snit whenever a woman is admired in a bikini. They view sex-workers and models as bimbos and blame men for the exploitative institutions that support them. When it is pointed out that many women gladly choose to market their sexuality of their own free will, the only way they can explain away the obvious dichotomy is to dismiss the women as being "brainwashed victims." Well, if I'm so fucking easy to brainwash and exploit, perhaps I don't deserve any goddamn respect! I could win a lot of arguments if I could simply say that the opposition was brainwashed.

My exerting the power of my sexuality does not detract from any other aspect of my self. I am still an assertive, independent, confident woman. If some man is willing (happy, even) to give me a lot of money for sex with me, or if I get a little better service in a restaurant by flirting with the waiter, how am I going wrong to take advantage of that? Why can't I have it both ways? When I walk down the street dressed like a hussy (I love dressing like a hussy) I expect men to react accordingly. Appropriate responses include: smiling, drooling, running red lights, dropping to your knees, falling all over yourself to accommodate me, and suddenly giving me flowers. Lay a hand on me, and I'll have to kill you.

OK, enough fucking preening. I know I'll get a bunch of shit for this column from people who can't stand to read anything that isn't all whiny and self - apologetic. Hey! Speaking of power - I couldn't believe the response to my column in issue 118. There are actually people out there who think I seriously expect men to kill themselves if they're not going to be worthwhile members of society! Wow! Journalism is fun!

I'd like to thank Jeff Manning of San Pablo, CA for sending me the nicest fucking letter. He read my column last month that I wrote when I was all depressed because some guy freaked out over what I do for a living. He said "If your private personality is a lovely as the literary effects you are able to produce, then that scientist has dumb priorities if he hasn't called you." Well, he never did call, but that's OK. You see, I made a mistake when I swore off long-haired guys ("Pearl-Jam guys") and tried dating more "normal" men. I am now happily infatuated with a completely directionless, marginally employed babe with hair half-way down his back - and when I told him what I do HE DIDN'T EVEN FLINCH! So Jeff, how long is your hair?

Also last month, I mentioned that Lali Donovan has "The perkiest cleavage" of all the MRR staffers. Suzanne Bartchy got in a snit because I failed to mention *her* breasts. Yes, Suzanne also has fabulous tits.

MYKEL BOARD SAYS

YOU'RE WRONG!

Hey you, get off o' my cloud. Don't hang around now, two's a crowd.

—The Rolling Stones 1965 or so.

It makes me madder than butt fucking a prune eater. You wander into a mostly empty club. There's a band on stage. Wow! They're spectacular! Amazing! Like nothing you've ever seen before! You walk up to the singer afterwards.

You were really great." You tell him.

They sheepishly look at the ground and smile at you. The singer shakes your hand and says, "thanks."

You tell your friends. Your friends would rather see *Helmet*. It doesn't matter. You know this little band is hotter than sex. And somehow, they're yours.

You go to all their shows. It's just you and a half dozen others. The band recognizes you. You're the only one who gives a shit about them.

Then it happens. They get discovered. Mohawks and baldies pack their shows. The band's still friendly to you, but you almost never see them. They only play the big clubs. *Everybody* likes them. They're not yours anymore. The dork who said *The band sucks!* a few months earlier, now wears their t-shirt. You start to hate them. You can't look at their picture on the cover of *Spin*. You had 'em first and they took them away from you.

Ah well, they bite anyway. They *were* good. But they lost it. Someday soon you'll wander into a mostly empty club and find another band nobody ever heard of.

It's happened to you. I know it. What happens if, instead of a band, it happens with your life? What happens if, after years of being the outsider, everybody starts to think like you? What happens if you've been swimming against the current and the river changes direction? It's time to find a new band, that's what.

For maybe the last time, I want to write about PCism. Those of you with fully grown-in pubic hair might remember when it was only me, fighting the brownshirts in red clothing. Alone, I attacked those who blindly believed the commie crap spoonfed to them by the punk dictators. Not only in this zine, but in colleges, on the streets, in other zines, in bands, on records. Vegetarian, anti-capitalist, feminist, anti-racists were in control. I was the lone wolf howling in the wilderness. I stood leaning forward, lance in hand. Ready to face the evil leftist masses who wanted to dictate my life for me. Then something happened.

Read this zine now. Any issue of the last six months. Writers spill more ink on what's wrong with other's thinking, than on any thinking of their own. They rag on orthodox anarchist zines like *Profane Existence* for no other reason than they're "too PC."

I hate the intolerance of *P.E.* as much as you do. They call free speech "a liberal tool" and vow to prevent it. That totalitarianism angers me. But my pal Criterion, also writes for them, and writes good stuff. You can read about local politics and points of view you just can't get here.

It's not just the *non*-PC stuff that gets good grades. There is good *within* PCdom. Unlike the anti-PC faddists, *Profane Existencers* won't promise that your problems will be solved by voting for Mr. Tipper Gore! You don't hear them tell you to put away your guns and sing happy songs to make a La De Da world. They *know* what the world is like. Their views may be *Politically Correct*, but they're still correct.

This unthinking 90's anti-PC stuff is lame as a leg-trapped beaver. But this isn't the first time folks have used an easy handle to discredit ideas without considering their worth.

From the 50s through the 80s, people called unpopular opinions, *Communist*. You could reject them, and get others to reject them, just by attaching that label. Americans tossed out plenty of good ideas (like a national health plan), because they fell for the "that's Communist" line.

Now Communism is dead. Red-baiting mutates into PC-baiting. We throw the term around, helter skelter branding opinions we don't like. We don't have to think. Just call something PC and pow! Nobody likes it.

The idea of PC and anti-PC has been around for a long time. During the sixties, the anarchist and libertarian left used it to criticize the orthodox Marxists. The Trotskyites used it to criticize the Stalinists. The other side called the anarcho-Trots "adventurist" and "infantile." This was special "lefty-talk." The lumpen didn't know or care about these exchanges. They couldn't tell a Syndicalist from a Marxist Lennonist. They were all *Communists*.

How did *PC* get from being left jargon there into these pages? How did it get so deeply into punk rock— and mainstream America? The answer goes back to punk beginnings. Punk was fun, rebellious, back to basics, and apolitical. The *Sex Pistols* sang about "Anarchy In The UK," but they knew as much about anarchy as feminists know about sex.

With the election of Reagan, things changed. The "me generation" became the "no generation." The president's wife tells the waiting world "Just say No." The waiting world, swallows it like Amber Lynn swallows sperm. Punk rockers too, fall for the mistress's line— and *Straight Edge* is born.

Then comes George Bush and the 90s. Communism falls. We need some new paint to splash people we don't like. Of course there's *the drug problem*. But it's kind of hard to brand college professors and *Ms.* readers as drug users. Instead, George picks up on the old *leftist* term *PC* and takes it over. Suddenly, anything that George doesn't like he labels PC. It stops being an intra-leftist term and *everyone* starts using it.

I write my Senator, Alfonse D'Amato. Al is an anti-abortion right winger who is for more defense spending and an even bigger "war on drugs." Al advocates many kinds of censorship. During his recent campaign, he was supported over his liberal opponent by *The Conservative Party, The Right to Life Party* and *Women Against Pornography*. Despite his record, I write to the guy to ask that he protest the FCC decision to fine Howard Stern for using "obscene" language on the radio.

D'Amato writes back. He says he's against censorship "whether by the Christian right or the Politically Correct left." Here's the Conservative Party candidate, using "politically correct" as an epithet. Hooo boy, it's time to find a new band, buckaroos. Yep, jump off that bandwagon.

Last week I told you how the singer from *Rub The Buddah* said, "The most PC thing you can do in the 90s is to be anti-PC." It's not the most PC thing, but it sure is the most fashionable. And it sure isn't *mine* anymore.

You have my permission to kick me in the shins if I ever use "too PC" as a reason not to like something. If I don't explain, don't give details, specifics. If I don't say, "Yo, that's violating free speech." or "Hey, We shouldn't judge people negatively *or positively* on the basis of race." or "If lesbos want to exclude boys, that's ok. But it's hypocritical for them to complain about being excluded themselves." Or any other real, observable reason.

If instead of saying that, I feed you "Oh they're sooooo PC" shit... please, roll it into a tube, grease it well, and shove it right back where it came from.

In the meantime, you guys just enjoy wearing your new anti-PC clothes. It's the latest fashion and you look so chic in it. Sorry I'm not going to be able to dress up with you. I'm sure you'll have a good time. Soon, it'll be time to find yourself another new look. Maybe *Spin* will have a few suggestions. Let me know when you find it.

You can find me in the corner reading *Love and Rage*, sipping my (pre-counterrevolutionary) Nicaraguan coffee, smoking a Cuban cigar, and chuckling like a madman as I watch you scurry in your quest for the next fashion.

ENDNOTES:

—> *Great minds piss in the same bathtub dept.* I know another columnist echoed some of these sentiments, last month. It was a coincidence. I had already start writing before I read her column.

By the way, Tim has reinstated the rule where we're aren't allowed to comment on each other's writings. A good rule, I'd say. Otherwise it gets to be as inbred as a hillbilly town. Who wants to have to shuffle through back issues to find out what we're talking about? Who wants to read answers to questions we didn't even know were being asked? Sometimes it'll be unavoidable for columnists to talk about the same thing. But that's different from us arguing with one another.

—> I got a sad letter from Dave Tate (c/o Warren City Jail, 118 West Main St, Warrenton, MO 63383). David warns "when travelling cross country, make sure you skip Missouri." Considering his address, sounds like good advice. Write to the guy, he's lonely.

—> *Worst state in the nation? dept.*: Jay Hurtado snet me a clipping from a Florida newspaper. They're at it again. This time they're after a girl who showed a GG Allin video on public access TV. They want her to go to jail for broadcasting pornography. Even by Supreme Court standards, that wasn't obscene. They have to prove "prurient interest in sex." I love GG Allin, but he sure as shit-slinging doesn't get my prurient hard.

—> Yeah, I know I slammed the "alternative scene" last issue, but there's still something emotionally appealing about folks who keep trying. I got a note from this Czech group called BLACK HAND. They've got an ambitious project for a restaurant/concert hall, AIDS advisory clinic, and you name it. They've already got a building, but need money. They plan to set up a series of international benefits in different cities. I don't think that'll work. BUT, bands making announcements at shows and promising, say 10% of t-shirt sales or something— that's a possibility. If you want more information write: Petr Bergmann, BLACK HAND, Kafkova 9, Praha 6, 160 00 CZECHOSLOVAKIA. (Or whatever today's name is for that country.)

—> *That's entertainment dept:* I hate to tread on someone else's territory, but there's a couple of movies you gotta see. The first is *Dead Alive* a gore comedy from New Zealand. More blood, guts and green vomit than I've seen in a long time. It's a laugh a minute!

Speaking of blood, guts and vomit, yep, back to GG Allin. The other movie is I want to recommend is *Hated*, the GG Allin documentary by Todd Phillips. It's finally out and had a spectacular debut here in NYC. The movie takes no sides, but just explores the phenomena. (Todd talks to GG's high school teachers, for God's sake!) If you want to rent the movie for showing at your school or church, you'll have to contact Todd (40 East 7 St (206), New York NY 10003). Oh yeah, the first voice you hear in that movie, is mine.

—> I got a letter from Robert Lohr (#01559-087, FCI Schuykill, Unit 22, PO Box 759, Minersville PA 17954-0759, yeah, another jail letter). He writes about a weirdness in Federal law that punishes LSD holders more than heroin users. What happens is there is a mandatory 10 year minimum on LSD based on weight. It's not only the weight of the LSD, but the weight of whatever is carrying it. For example, 100 hits of pure

Columns

LSD will get you 10 months in prison. If you have that on blotters, you'll get five years. On sugar cubes, it's ten years. It depends on the *total* weight, you see. I'm sure Robert needs some mail. But so do middle of the road congressmen and senators. Ask them to repeal this dumb law. Sometimes people forget that writing really can help. That's why I wrote to Al D'Amato. Remember the defeat of Judge Bork? We won that one!

—> Yeah, I missed the April non-fools issue this year. I just got back from the European tour and I lost track of what month it was. Next April I'll give you *two* crossword puzzles or something.

—> *Whoops dept.* Remember when I wrote about *The Mud Wimmin*. I said it looked like they were responsible for The Middle East Cafe booting *ARTLESS* from the bill. Well, it seems (yes, I'm gonna say it) ***I was wrong***. They called me and were very convincing in their explanation of what happened. They explained that they played all over the country with no control over opening bands.

From experience, I know that's often the case. They said the Boston club is notorious for double booking, last minute cancellations and general fuck-ups. I shouldn't be so paranoid/egomaniacal to think it was my reputation that got us booted. Now, as to us playing for the great homomarch on Washington...

—> *Brilliance in the Marketplace dept:* I forgot who sent me this clipping. It's about a new line of guns made with attractive and decreet holsters. Aimed at the female market, this special line disguises guns as purses or garter belts. The name of the company? *Feminine Protection,* of course.

—> This column was partly inspired by a discussion that took place over Internet on the BI and PUNK lists. I love technology.

If you have access to Internet, you can e-mail me at: (MQB8130@ACFCLUSTER.NYU.EDU). I'm distributing my column electronically from the 16th through the 25 of (almost) every month. Just ask me and I'll upload it to ya. It'll also be available on Matt's BBS, *Cool Beans.* (Have your modem dial (510) THE COOL.) Of course, snailmail is the only way to send me those explicit videos and photos. (Yes, Gary L. send me your zine & the tapes!) That address is PO Box 137, Prince Street Sta, NYC 10012. But don't ask for columns that way, you'll never get 'em.

—> Speaking of E-mail, this message came to me via Internet. On June 4th, 1992 the Illinois Dept of Family services took a kid away from her parents. The reason: dad runs a pirate radio station. That's it. Dad's never been charged with any child abuse. Nothing! I don't have all the details, but it sound real nasty. The information seekers amongst you (or the good hearted) can find out the details by contacting the man himself, Napoleon Williams. All I have is a phone number, 217-422-3710. Let me know what you find out.

—> *Fun in the snailmail dept:* A few weeks ago, I rejected an ad from Mercury Records. It was for my zine *Nothing But Record Reviews.* We don't take major label ads. The guy who called me must've been sitting in front of a computer screen making notes on all his calls. He *should* have been in the "comments" field on his database record. Instead, he fucked up. Now, all my junk mail from Mercury is addressed to: ***Mykel This guy hates major labels! Board.*** Funny, huh?

—> *More fun in the snailmail dept:* I got a catalog from JLF (PO Box 184, Elizabethtown IN 47232) It's a catalog of mushrooms and mushroom products. I'll quote from it: "all these mushrooms are poisonous and are not to be eaten... Some effects from accidental ingestion would be nausea, vomiting... blurred vision, disorientation and possible hallucinations and deep sleep." According to the catalog, the mushrooms therein are *not* illegal to posses and should be used "as educational tools" only. I love America.

—> *Bad News dept:* I got a new computer program that tells me that alcohol and aspirin can react to cause "enhanced gastrointestinal bleeding." Alcohol and Tylanol can react to cause liver damage. Looks like I'm gonna have to live with that headache.

What follows is a letter sent to a club in Chicago called Cabaret Metro. The details are explained in the letter, but something that isn't explained is the amazement I felt at seeing such a group of diverse people get together (with two days notice) and pull this off; the anarchists, who I had been in a drunken yelling match with two weeks before were there, as was Tony Victory (who you may remember I've had some slight problems with in the past). The point of the meeting at which the letter was signed was that we all have at least one thing in common. Namely that we value our independence and resent the intrusion of greedy, ugly, mainstream business practices into our scene.

Punk rock, our kind of punk rock, is becoming popular, like on the verge of being the next "grunge" movement. There's even already a label put on bands like GREEN DAY, JAWBREAKER and my own band by the press: pop-core. SCREECHING WEASEL somehow ended up being advertised on a silly commercial for Best Buy appliance stores (they boast 70,000 CD's!!!) for no apparent reason. (And no, we weren't contacted about it, nor was our label or distributor. It just happened.)

GREEN DAY have already made the decision to sign to a major label (as a sidenote, I happen to think it's a bad business move for them unless they attain the level of Nirvana, but at least they're making sure Lookout gets what's due to them; Lookout will also still have the rights to the two GREEN DAY albums. Not to digress too much, but I almost don't blame GREEN DAY for signing. For one thing, they all grew up poor and don't seem to have any marketable skills other than playing music. Secondly, even though they've consistently supported their local club and scene, they've taken way too much shit from people for being "rock stars". Personally, I think they could have grown with their label and still made a ton of money, and further personally, I'd never let a bunch of misguided little miscreants run me out of the punk scene by calling me names, but it's their decision, and like I said, they're going about it in the best way something like that can be done). Plenty of bands who "grew up" in the punk scene with the D.I.Y. ethic won't. They won't give in to Geffen or Columbia or whatever band of creeps comes slinking around offering them a handful of magic beans in exchange for their independence.

As a result, I firmly believe that by the end of this decade, the independent music scene will be able to compete with the majors in every aspect, *without* doing business the way they do, without turning into everything they hate and without compromising their integrity. The majors will be in for a big surprise when a substantial number of bands refuse to kiss their ass, and so will mags like *Spin* and *Rolling Stone*. As for clubs like the Metro, we've already taken a smell step toward informing them that we don't need them. I hope the same thing will happen in other towns, because "punk rock" is becoming such big business that if we indies take our money and put at least some of it back into the scene, we won't have to kiss corporate ass to be successful.

Of course, plenty of bands will bite at the chance to become the next big thing, and that's their business. Hell, there will probably be a JAWBREAKER clone band that will form in two months and be on MTV by the end of the year. How about a watered down "punk" band modeled after THE QUEERS on the cover of *Spin* giving its readers the finger? Duh. If you don't think it's going to happen, you're blind.

At the meeting during which the letter below was signed, I was disappointed to find that several bands apparently didn't want to burn their bridges with the Metro. Again, that's their business, but it was rather disappointing to see that they've learned so little about the freedom that independence offers (even more depressing because some of us have become pretty successful by burning a lot of bridges). Oh well.

The letter was written by me with input from Joey Vindictive (who got the whole thing rolling) and some of the Underdog folks. I've rambled long enough. Here it is:

3/10/93
Laura Moore

c/o Cabaret Metro
3730 N Clark
Chicago IL

Laura Moore, etc.:

This letter is in response to your repeated attempts to book THE VINDICTIVES at Cabaret Metro.

About six years ago, Metro took out full page ads in the Reader and the Illinois Entertainer announcing that it would no longer have anything to do with booking punk rock acts or catering to a punk rock audience. Although the violent bouncers had always been a problem at Metro, it was the one place where touring punk acts could play, and where local punks could see a show in a venue that had an excellent sound system and that could accommodate large crowds. Apparently, lawsuits and skinhead violence had gotten out of control and Metro, instead of trying to work out solutions, closed their doors to punk rock.

Well, it didn't take long for many of us in bands and fanzines to begin booking our own shows, most of which took place in the suburbs. We did it by working for little or no money and by running things the way we thought was right. Lo and behold, there were no more problems with violent bouncers. Violent skinheads were dealt with by both the security and crowd members immediately and effectively. Better yet, the politics of Sean Duffy and Joe Shanahan were long gone, and it was no longer necessary to pucker up and kiss ass to get a gig. Ever hear of OPERATION IVY? How about ZERO BOYS, SNFU, RHYTHM PIGS, BOMB, THE BEATNIGS, CRIMPSHRINE, THE VANDALS, MORAL CRUX, BORN AGAINST, SPITBOY, MDC, ARTLESS, GREEN DAY, JAWBREAKER or THE MR. T EXPERIENCE? We booked them when you wouldn't touch them with a ten foot pole, when you probably had no idea who they were (or are, for that matter).

Very quickly, new bands, labels and fanzines started sprouting up and the predominant attitude was one of cooperation. At the shows at Durty Nellie's in Palatine, there was a feeling that we were all in something together and that we were contributing to the building of a self-sufficient, financially viable punk scene.

This continued at McGregors in Elmhurst for over five years, and since then, our little punk scene which was run entirely by amateurs, has blossomed into a scene that can draw a thousand people to a show.

McGregors, as you must know, is no longer doing shows. Now is probably the perfect time for Metro to get back into the business of punk. From GREEN DAY in California to THE VINDICTIVES in Chicago, punk rock is becoming quite popular, and so is the D.I.Y. ethic that powers our scene. Local punk labels are now self-sufficient and our fanzines are providing excellent coverage of our scene.

To put it bluntly, we're not about to let Cabaret Metro come slinking back to the punk scene it abandoned and capitalize on our hard work. Your way of doing business is, frankly, offensive to us. We are living proof that ethics and profits are not mutually exclusive, a concept that seems to elude you. We are not interested in dealing with your violent, macho bouncers, your inflated door prices, your policy of giving opening bands a lousy sound mix, or your politics (specifically your relationship with WXRT; pasted to the wall in the Underdog Collective house is an article from the Reader in which Joe Shanahan discusses his seedy relationship with WXRT. XRT's programming director Norm Winer asserts, "They won't book a band unless we play them.") Do you really think THE VINDICTIVES or any of the rest of us see that as anything but completely ludicrous?

We have not become a self supporting scene by "playing by the rules". We don't send demo tapes to club owners and hope that they bestow the honored gift of a gig upon us; we set up our own gigs. We don't yearn for managers who will sign us to major labels; we put out our own records on our own labels. We don't sit around and wait for the Illinois Entertainer to write about us; we publish our own magazines. In short, we do it ourselves and if it's not clear to you by now, we certainly don't need you.

In a recent I.E. article, Joe Shanahan was quoted as saying something to the effect of, "I'd rather have 100 people at Metro who come to hear the music than to have 500 being rowdy and throwing bottles." Well, at our shows, those 500 people have no desire to throw bottles, because they're not being systematically screwed out of their money and/or beaten up by thugs employed by the club. Naturally, the sleaze, greed and distinct odor of bullshit that surrounds your club does not appeal to us; we have a far superior alternative.

In closing, we ask that you do us and yourselves a favor and keep your meathooks off of the scene we've built. We're not interested in playing your shows or covering them in our fanzines. You are old news, so please stick with those washed-up, cornball bands who still believe the road to stardom begins at Cabaret Metro. Sincerely,

Joey Vindictive (THE VINDICTIVES/ V.M.L. Records)
Ben Weasel (SCREECHING WEASEL)
Julie Roberts (Underdog Records)
Bob Byrne (Out Of Focus fanzine)
James Mumm (Wind Chill Factor fanzine/ Collective Chaos)
Joe Principe (PLUGGERS)
Jose Casas (LOS CRUDOS)
Dan Schafer (SLUDGEWORTH)
Tony Brummel (Victory Records)
Paul Alford (THINK)
Denis Buckley (PLATYPUS)
Rob Roy Campbell (SELF-HELP MANTRA)
Glen Herman (Radio Personality - WZRD)
Ken Fitzner (BOLLWEEVILS)
Robert Fogarty (SMUG)
Alan Jones (TASTY BUSH)
Douglas Ward (8-BARK)
Billy Smith (PROPHETS OF RAGE)
Thug (SOIL)
Cyrus Highsmith (No Radio Productions)
Shane Problem (Staring Problem fanzine)
Pete Mittler (DRY HEATHENS)
Victoria Dakarian (Underdog fanzine)
Kevin J. Frank and Neil A. Sandler

"DAMAGED ARTICLE ENCLOSED"

Jennifer Blowdryer

Like many trendy people, physical education classes did not go well for me. I was willing to try for several years. The first gym teacher I can remember was at Hamilton Elementary school in Rhode Island. He was a largish guy who lived in his car, and he taught us how to use a baseball bat. I have an astigmatism which prevents me from seeing moving objects too clearly, and am also left handed. I think he let me bat once, but then made me stand far away, by myself, for the rest of the time.

We lived in a small bayside town, so peroidically I would take tennis lessons, swimming, and sailing. Whether I was missing balls, capsizing, or gasping for breath underwater, they barely tolorated me in the Beginner classes I attended. My father started a routine where he would load me up in the car, take me to the tennis court, and volley ball after ball at me to see how many I could return. I only smiled when I thought somebody might be watching our little dawn ritual, embarassed at how poorly my life was going.

My father's other ideas of physical fitness included walking in very deep snow, standing on the beach during hurricanes, and balancing on a temporary plank while visiting the Eiffel Tower. I never became physically fit as a result of these Peace Navy type activities, but I did get very tough, a combination of being constantly scared on the inside, but almost impossible to scare on the outside. I don't rattle.

PE at Wickford Junior High, still in Rhode Island, was a little worse than slogging through a Hurricane, however. We were supposed to run laps every day. I chugged along, painfully behind the pack, wondering why I just couldn't do it. I was not fat or ill, simply lacking some basic stamina possesed by the other children. The dykey, upbeat, gym teacher was a little beacon of sarcastic sanity, but I just could not do anything right, except maybe understand her a little. One day. for some reason, we all stood on the lawn and practiced golf swings. I couldn't.

Other times we played field hockey. Once I faced off against an enormous Scandanavian girl. It was all I could do to calm down enough to count off my tentative swing. Mostly I hovered safely on the outskrts of the playing field, trying to look disappointed when none of the action ever traveled the several yards out to my post. Indoors, we danced the Hustle, which I liked, but also Square Danced. Nobody ever asked me to be their partner, and I'd slip out the door during the confusion of the selection process, forging myself a library pass. In Volley Ball and Basket Ball I was handicapped by both my unpopularity, and my astigatism. By then I just wanted to duck, and my piano teacher wrote a note saying I was a prodigy and couldn't possibly risk an injury to my hands. I wasn't really that good at piano, just ok, but it began a life long desire to avoid things, any way possible.

When I was fifteen, I went to Berkeley High in California as a sophmore. I took a class called Leisure Sports, where I think I was the only white girl. I enjoyed the finely tuned sense of chipper indifference the other girls in the class had. It was during the year that everyone wore tight fitting trenchcoats, and many of the girls kept their cool coats on all through class. I was practically gung-ho compared to them, but I don't remember taking any ribbing for it. Once we were all told that we had something called sway back, a permanent spine condition resulting from strutting, and I was proud to be included. For our final exam we merely had to get around the track 4 times, anyway we could. I changed into my gym outfit, but some of the girls just wore their street clothes and walked the 4 laps, smoking, cracking gum, and talking loudly the entire time. My friend Russell took Tap Dancing in the theater department for his PE requirement, but I was never a joiner of misfit activities like Tap or Fencing.

I dropped out of High School when my nightlife got the best of me, and tested into S.F. State University. To my dismay, they had a PE requirement there, too. I took another Leisure Sport type class, but although I honestly tried my best, the teacher would say, right in front of everybody, that I was probably on drugs. I was actually dead sober, and kind of into being physically fit at the time. I made salads for my boyfriend, and wore cute navy shorts with thin yellow stripes.

I got assigned this chubby nursing student for a running partner. We would get as far as the woods, look at each others sweaty red faces, and sheepishly slow down to a stroll. After awhile, though, I got to enjoy running, but it always hurt me that the teacher was sure I was high no matter what I did. Gym teachers did not even seem to like me when I really tried.

Years later, while going to U.C. Berkeley, I went out with Greg, a skinhead tattoo artist who was into health food and body building. He signed me up for a free trial period at Golden Venus, a health spa which was right near both his apartment and the Dunkin' Donuts I secretly ran into for my morning coffee and chocolate donut after obligingly having a spoonful of mushy bee Pollen for breakfast. The telephone rang right in the middle of my sales pitch at Golden Venus, and the puzzled saleswoman said "It's for you!" It turned out to be Greg, who had perfectly timed the point in the interview when I would be getting all ready to sign up for a year at Golden Venus, and was phoning to snap me out of it. I enjoyed the spa, and quickly learned the nautilus. It wasn't too busy, and I even liked how dippy the disco music was.

Except for a very brief spell of Aerobics, I didn't try to exercise for the next few years. I starved myself thin once, on obsession and drugs, but I don't really count that as physical fitness. One horrible day, I went to the-Ludlow Clinic and got on the scale - "152!" said the nurse, looking at me meaningfully. Later she took my blood pressure. "Been eatin' a lotta salt?" she added. I had to face the fact that I had been rapidly deteriorating, ever since I'd turned about 18. Since my primary societal matriculation had taken place in a punk nightclub, my only idea of how women get older was decay, and my mind was still in that nightclub. In these days of extended life span, recovery programs, and vitamins, however, I continued to be physically alive past the point of 28, so I decided to try to stay the deterioration process a little.

I went to my friend Victor's gym with him, the Jack LaLanne in the Woolworths buildng, hoping that his presence would help me not be connived into some expensive gym deal. I had heard they signed up thousands of people, positive that most of them would never show up anyway, so I thought maybe I could snare a cheap deal. The salesguy kept calling Victor "Buddy", an odd thing to do to a sheet white ex-junkie in sunglasses and a trenchcoat. This annoyed Victor so much he ended up advising me not to join at all. "There are plenty of other gyms!" he said bitterly, forgetting the purpose of our visit, and it was three months before I went back to another branch of Ballis, the one on 55th Street, unaccompanied.

The salesguy, Gene, was cheerful acting but his eyes were small and hateful. I couldn't pay $25 a month without a credit card, I had to bring in a canceled check and then they would take a $50 deposit and $39 out of my account every month. I was a little scared, but came back and signed up. I noticed that Gene got a little testy whenever I tried to be assertive, and I partly went along with ths deal out of sorrow for his hateful eyes, and his inability to sustain even phony friendly behavior. Also, I was desperate to exercise, and afraid that unless I did it in a moron proof gym it would be too hard.

For my orientation, I got a busy young Puerto Rican guy who did my weight and measurements, then set up a little routine for me. Frequently I had to sit at my little nautilous post, waiting for him to return, but when he did come back he pushed me a little. He looked right in my shameful unfit eyes for a second and said "Don't give up on yourself, Jennifer", and I heard him.

Now I go a couple of times a week. There's a Lifecycle I pedal for 10 minutes, a Lifestep I can only handle for around 3 minutes, and a rowing machine that always tells me I am 26 boats behind. I do 12 other machines for 5 seconds each. A computer voice says "Ready, begin", "Halfway", and "Stop, rotate, remember to check your seat height and level". We are supposed to go through the 12 machines in an orderly set, but sometimes it's hard to hear the computer voice, or people do not work out in a perfect row. One day I was right in line behind a chubby older man, and we kept getting held up by this or that. The seat on one machine went skidding to the ground, and I had to stick it back on and jump into place before I started. After about 5 seconds, a guy in a Balli's jacket came up and screamed "ROTATE!" A middle aged guy with a paunch, he looked and sounded more like an old fashioned Gym Coach than a modern, state-of-the-art, Personal Trainer.

"But the seat broke!" I told him. "You've gotta keep it moving" he railed. "I'm watching, I'm watching. She said she's not budging, I said 'rotate' and she said she's not budgin!" he bellowed, confused, at the man who was actually one set ahead of me. "You only think of yourself, he chided, sure I was somehow wrong. Like Junior High, it was just not fair. I am really, really, trying, what's more I am paying, but gym coaches will never like my type.

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USA
Eugene

The tic in my left eye began when they kicked me out of my comfortable couchette on the night train. There I was, unceremoniously dumped in Brig—a hell on earth—at 5 a.m. The lighting, setting and freeze were identical to a tragic Swiss film in which a little Turkish boy freezes to death trying to sneak down the pass, across the border. (I'm told the film's director tortured the cast filming these scenes.)

I'd killed too much time waiting for the train to pull out of Llubjana. Overdosing on Slovenian green, I imagined I was sitting on the edge of a flat earth. In a way, it was reality. All the trains going in any other direction but north had been crossed off the platform schedules. "I always thought travel meant South America, Africa.." a local had told me. "I thought there was always time to see my own country. Now it is impossible."

Three months later the tic was still there. The eye doctor told me it was simple fatigue. No kidding. I'm tired. Tired of the world.

If anybody survives the war in Yugoslavia it will be a miracle. Just living through it as an outsider has just about killed me. That's one reason I haven't been sending in columns. I don't want to write about politics. The world sucks!

On New Year's Eve, 1992, I was playing a show with Bruce Hampton's Aquarium Rescue Unit. In a philisophical discussion backstage we were comparing our worse fears. Mine was to be leaning over some high wall, cliff, balcony or roof with one of my children and have them fall off.

A few years ago their school was a calm neighborhood walk away except for the part where one avenue crossed a big overpass, six lanes of traffic below. The kids and their friends always traipsed across merrilly, dreamily and I continually reminded them, "It is dangerous here! Concentrate!" and of course I was the only one scared.

I bring this up because it relates to a dream I had which may have finally gotten rid of the tic in my eye. I was on the edge of a canyon and my 8-year old daughter Molly (who some of you have seen crooning with me) was climbing over the protective link fence. Of course I tried to stop her, but was powerless. There she was on a ledge with a sheer drop below, and with a wave of a hand and a shout "Don't worry!" she dropped off into oblivion!

We scrambled over the edge and discovered she had simply dropped onto another ledge. She was laying there and we were trying to see if there were bloodstains, if she was still alive. She bounded back up and literally bounced back up to us, chattering constantly about her immortality.

Before my eyes she transformed into a little pink plastic ball about the size of a ball-bearing. Floating in the air, she came toward my mouth and in her cheeriest voice said "Go ahead! Bite into me! There's nothing you can do to destroy me forever."

I bit in, chewed, then realized I might have destroyed her. Spitting out the pieces, I observed she was still alive but then I and the people standing around me lost track of her. I woke up in a panic, awaiting the moment when I would hear Molly's feet coming down the hall. Soon she would be climbing into bed with us, and it being Saturday, asking if she could turn on the television. "Bugs Bunny is on."

For a few weeks this dream just contributed to the tension, fatigue and anxiety that seems so much a part of my life. Until one night when I was having one of my "failure to astral travel" dreams and the magic little plastic ball reappeared.

These dreams have been coming ever so often since last summer when, spending the night near the Scottish border, I had an amazing astral experience, flying back through time and observing Hadrian's Wall and a fabulous giant statue of a sheep parked in front of it.

The following day I walked over farmland I had not seen in daylight up until then and recognized everything from the dreams. Since that time every time I attempt to astral travel, I find myself flying only inches off the ground—really stupid, telling myself the whole time that I am too self-conscious now about my psychic abilities to let go and really enjoy them.

So typically this was going on and the little ball appeared in front of me. Somehow the life-spirit it possesses was what I needed to gain the proper ascent. I can't remember where I have been going or what I have been dreaming since then but somehow I am sleeping deeper, resting more fully, and the tic is gone.

All this might convince some of you once and for all that I have gone off my rocker...or jazzer, or folker, or bluegrasser, or whatever you want to call it. If there is anyone out there who isn't sure I'm a complete loop, well that's just a taste of what I'm going through trying to keep a positive attitude, the energy flowing and the fingers flying.

October did bring its burst of pleasure in the downfall of George Bush, but in this world where evils seem to lurk everywhere, in so many obscure corners and unknown faces, that almost seems too banal to mention.

Glued—But Happy

CHRIS DODGE

I've noticed a disturbing trend lately, at least around these parts. Many punks I know who are in their 20's are fabricating some hang up about their age. Their *old* age, that is. Yeah, I can't figure it out either.

"I can't relate to these kids."

"Way back in '85 it was never like this."

"I went to that show and I felt like I was the oldest person there. Everyone looked so little."

Pass the Geritol, please.

What are you thinking? You are not old! End of story! All that this talk translates into is that you're fighting off any pangs of insecurity by belittling the efforts of other people who are, at most, about 6-8 years younger than you.

It's as if in the past year everyone has inebriated themselves with the idea that if someone isn't "old school", then that persons efforts are worthless and mundane. Do you discriminate against people because of their race? Or their sex? Then why discriminate based upon their age?

What's the purpose of constantly re-establishing credibility as an "old school" punk? Do older (and I use that word *very* loosely) scenesters feel threatened by some new kid, a "Johnny Rotten come lately", who might have some creative ideas that rival those of the older punks?

And just who is the dumb-ass, triple-ripple, vibrating butt plug that came up with this ludicrous notion of "old school"? And how far into the past must ones credentials reach in order to pass the "old school" initiation rites?

The fact that many folks in their 20's are visualizing themselves as senior citizens of the punk scene is embarrassing. So what if you've been involved for 6, 8, or 10 years...you're still in your 20's! Last time I checked that was still pretty damn young. I'm 24 ("I'd like to have a circle 'A' etched into my pacemaker, please") and as far as I'm concerned my life is still just beginning. I refuse to consider myself a geriatric veteran of the "old school" and I'm not about to pretend that I can't relate to younger (and they really are *not* that much younger) punks. Remember, we were all rookie punks at some time.

Fuck your "I've seen it all before" attitude! That in itself is proof that you haven't. Tim Yohannan is much older than the overwhelming majority of punks, but he doesn't treat younger people in a condescending manner. Why should you?

You say you can't relate? You don't want to relate is more like it. Pull your head out! Just because someone is younger or got involved in the scene a few years later than you doesn't invalidate their efforts.

As far as being a punk rock senior citizen in your 20's, take a look at the last reader polls in MRR and Flipside. Lo and behold...it isn't all "kids" - in fact, the largest group of readers is in their 20's!

It seems that the jist of this warped thought pattern is, "If you weren't into punk when I first got into punk, you're not old school and you're a poser, at best." The word "poser" is a sophomoric catch-phrase and I avoid using it, but this situation brings the definition into clear view: (direct from Webster's) "A person who pretends to be what he is not." Think about it, gramps!

"It isn't the years, it's the miles."

- Lydia Rose Paweski

Life with LARRY

As a result of my policy of never letting the facts get in the way of a good story, I'll have to start this column off with an apology and clarification. Those of you who actually read this thing faithfully might recall that last month I talked about "the busy beavers at Pressure Drop Press" sending out a fax that read "Lookout= Gentrification."

My reason for assuming that the fax came from Pressure Drop Press was very simple: the Pressure Drop address was printed across the top of the page. As it turns out, the fax did indeed originate on the Pressure Drop machine, but it was not an official Pressure Drop statement, merely that of one Timojhen, whose name you will often see elsewhere in these pages. Martin Sprouse, whose name is almost synonymous with that of Pressure Drop Press in most readers' minds, had nothing to do with it, and wants people to know that. So I'm telling you so, and I'm sorry if anyone out there got the mistaken impression that Martin is not a wholehearted lover of Lookout Records.

Oops, there I go again; Martin's opinion about Lookout Records is of course not the issue here. But another thing Martin was genuinely upset about was the little dig I made about his own presence in the Mission District being in itself a form of gentrification. Like many people who live in the inner city, Martin has very strong feelings about gentrification, and no, he's not in favor of it. So he took my little joke pretty seriously, claiming that accusing someone of gentrification is akin to accusing them of racism.

And of course I wasn't suggesting that Martin and/or Pressure Drop's presence in the Mission isn't a good thing, or that he shouldn't be living there. My point was that anytime people from a more privileged background move into an underprivileged area, they're setting in motion, willingly or not, the process of gentrification. By the same token, when a company like Lookout Records succeeds in making punk rock records widely accessible, we're participating in a form of gentrification too, again whether or not we want to.

So with that in mind, I'd like to talk a little about the whole idea of gentrification, and since so many MRR readers live in places like the suburbs where it's not an issue, I'll start with a little explanation of how I see it.

OK, so you've got little Johnny Doom and his friends Sammy Psycho and Jessica Filth (yeah, I know this is the sort of place Spike Anarkie would come in handy, but he's still dead, at least for a couple more issues). They live in, say, Orange County, and they spike their hair and go to crusty animal liberation vegan picnics and drink hell of beer and eventually their parents get sick of them and say, "Look, you're 21 years old, why the hell don't you either get a job or get the fuck out of here."

So the kids say up yours, mom, we're not going to bow down to your capitalist warmongering animal-exploiting death culture, we're on our way to San Francisco. Now being fullbred chaos punks, Johnny and Sammy and Jessica are certainly not going to have jobs, therefore they're not going to have much money, therefore they're going to want to live in as cheap a place as possible.

As a result they'll head for the poorest parts of town, usually where most of the people are minorities, and move into any sort of dump where the landlord is clueless enough to rent to them. And they'll sit around their new home drinking beer and spray painting slogans on the walls for a while, but eventually they'll get bored and head out into the streets looking for something to do. Not having jobs, they'll have plenty of time to just hang around, and sooner or later some enterprising capitalist will come along and think, hmm, all these no-account punks are just sitting around on the street corners, why don't I open up a cafe and make hell of money getting them all jacked up on caffeine?

Soon the punks will be whiling away their afternoons and evenings slamming coffee and smoking cigarettes and plotting the destruction of western civilization ("and we'll have our own punk cigarette factories and our own punk coffee plantations, only nobody will work there unless they want to and there won't be any hierarchical power structures and everything will be free") while the cafe owner happily counts his money.

And what do you know, you've got the beginnings of a trendy neighborhood. It may still look like hell and you may be taking your life in your hands to walk there at night, but sure enough, here come the vegetarian burrito joint and the falafel stand and the secondhand book store and the bar with all the old Germs and Black Flag songs on the jukebox. More punks come moving in, and of course not all of them are chaos punks; many of them will be very serious and hard-working ones who are trying to accomplish great things without a lot of money. While they help bring more stability to the neighborhood, they also help make it safer for the next stage of the invasion. That usually gets started about the time the San Francisco Chronicle does a feature on "the new hip underground scene."

The next thing you know there are yuppies standing in line with you for burritos and sticking their noses into the punk rock night club to say, "Hey, do you play that 'grunge' music here?" And the other next thing is that the people who've been living there all along notice that their rent keeps going up. Why is that? Simple supply and demand, mostly. Now that's it's a happening neighborhood, lots of people want to live there, so the landlords can pick and choose. That brings up another issue, too; since most landlords are white, who do you think they're going to give preference to when they choose their tenants? To racists - and most people are racist to some degree whether they care to admit it or not - some weird-looking white kids with green hair are still preferable to black or brown people.

As time goes by the neighborhood becomes whiter and more prosperous. Eventually, of course, even a lot of the punks will have to move away because they won't be able to afford the rents either. They've served their purpose, which was to start the process of gentrification and help make the neighborhood safe for stockbrokers and lawyers who want to live a bohemian lifestyle after work hours. Please note, I'm not blaming the punks for this; they were just looking for a cheap place to live. But it happens all the same.

Granted, punks are not the only, nor even the worse offenders in this regard. A few years back, I wrote that the real solution to gentrification was to ban art, because artists were almost invariably the first to move into poor or minority neighborhoods, and the most likely to make those neighborhoods appear trendy. But whether we're talking about punks, artists, or any other assorted weirdos, there's no denying the role they play in gentrification.

So what's the solution? I'm not sure there is one, other than a drastic reformation of society that's far beyond the scope of the average punk or artist. As long as some people have vast advantages over others in terms of wealth, education, skin color, and connections, and as long as people's right to housing, food and health care is measured almost solely in terms of money, the problem of gentrification will continue. Maybe the best we can do on an individual basis is to be a good neighbor and not to spend too much time down at all the new cappuccino joints.

Some of you chaos punks may take it upon yourself to harass yuppies or business suit types, but to me that comes dangerously close to high school-type battles over clothing or hairstyles. Plenty of perfectly decent people wear suits in the course of their work, and plenty of perfectly stupid people dress in full-on punk regalia. Besides, I don't want to be in the position of encouraging aggression, which brings me to the second subject of this month's rumination.

Actually, it's a continuation of last month's, wherein I opined that all this emphasis on "aggression" in punk rock music was not only annoying; it betrays a fundamental misunderstanding of the English language. Basically, I said, aggression is not a virtue, in life or in music. Since half a dozen people have already threatened to punch my lights out for saying such a stupid thing, I have to assume that not everyone agrees with me.

Well, to borrow a phrase from one of my fellow columnists, you're wrong. I have no problem with music that is full of energy, that's loud, invigorating, and even obnoxious, but music that encourages people's violent instincts, whether deliberately or not, is just plain stupid and is not my idea of punk.

"You can't blame the band for what their fans do," is something I hear all the time, and I totally disagree. If you're in a band and people repeatedly come staggering out of your shows with bloody noses or worse, you'd better fucking well ask yourself what kind of energy you're putting out. It's common to accuse straightedge bands and fans of being misplaced jocks, but I think the same is true of the majority of self-styled hardcore bands. It's total testosterone overload.

Maybe it's just me, but to tell the truth, I'm not too fond of men. Boys, yes, women and girls, fine, but men as a whole are pretty gross creatures (yes, I know I am what generally can be classified as a man myself; I do my best to compensate). But in the realm of hardcore, corny contrived ultra-dorky masculinity is the order of the day. Even when they're singing (to use the term loosely; bellowing would be a more accurate description) about women's rights or stopping rape or how goddamned fucking ripped up with emotion they are, most hardcore singers reek with manliness worse than a pile of used jock straps corroding in the corner of the locker room.

Which brings me, how I'm not completely sure, to my third subject, that of punk rock dinosaurs, i.e., the purveyors of the "classic punk" much beloved of many MRR commentators. Let's just take one example this month, the pathetic Tesco Vee and his so-called Hate Police. Now don't get me wrong; I'm sure Mr. Vee in real life is quite a nice person. That's what the folks at Gilman who dealt with him tell me, anyway, and I admit that when I saw him hanging around before the show, he seemed like a perfectly pleasant human being.

But get him up on stage and he unleashes a stream of vitriol against every racial and sexual sub-group imaginable. It's all a joke, of course, or so I'm told. There's just one problem; a joke, as I understand it, is supposed to be funny.

Aha, I can hear you saying, there goes Livermore into his humorless PC stance. I don't think so. Anyone who knows me has seen me laughing at and saying some decidedly un-PC things. And to tell the truth, if I'd seen Tesco Vee about 15 years ago, I probably would have thought he was hilarious. But punk was a whole different thing then. One of its main points was to piss off the hippies and similar mushbrains who dominated alternative culture at the time.

That kind of stuff just isn't an issue anymore. I don't think anyone would seriously suggest that the greatest threat to our society comes from wishy-washy leftists or tofu-munching sproutheads. Nor, despite what the right wing is telling you, does it come from politically correct thought police who are denying you your god-given right to call people niggers and dykes and fags and whores.

Granted, I'm jaded. I wasn't offended by Tesco Vee's cornball routines. Just bored. What did bother me was the effect he had on some of the young kids who are the lifeblood of Gilman Street. "I don't understand," several of them were saying. "It says right there at the entrance that Gilman doesn't book racist or sexist or homophobic bands."

I tried explaining to them that Tesco Vee and the Hate Police were supposedly a joke band and they shouldn't take it seriously. But they did anyway, and I felt bad for them, especially the girls, because the stuff they were hearing on stage was essentially the same moronic and vicious stuff they grow up hearing from boys and men and which often makes the simple act of walking down the street a frightening experience.

I find it instructive, by the way, that the most vocal of Tesco Vee's defenders are not only men, but older men. The sort of guys who would never dream of saying the kind of things Tesco says, at least not publicly, but who sure seem to get a big kick out of hearing someone else say them. Kind of like the white people who used to like Richard Pryor because he said "nigger" and "motherfucker" so much.

I only stuck around for a few of Mr. Vee's "songs" before I headed out onto the sidewalk along with at least half the audience. But as I was getting ready to leave, I had a sudden feeling of déja-vu. I knew I'd been here before, but when...? where...? Then I remembered. It was that time in 1965 when, as a college freshman, I'd made the mistake of letting some friends drag me to a fraternity party. The level of humor was identical, right down to the jokes about Negro welfare mothers. Oh well, the more things change...

And one last note: this is something I've been promising to do for a long time and keep forgetting. In all my diatribes against the anarchy punx, I realize (well, actually, Tommy Strange has helped to remind me) that I've unintentionally trivialized the entire idea of anarchism. That was never my intention; in fact one of my main complaints about the anarchy punx was that in addition to giving anarchy a bad name, they were utterly clueless about what it really meant.

As no doubt many of you know, anarchism has a long, proud, and very significant history. Even legendary commie Karl Marx saw anarchy as the ultimate result of a successful left-wing revolution, the theory being that once people were able to overcome the alienation intrinsic to a capitalist system, the necessity for governmental institutions would simply wither away. The United States government went to unprecedented extremes to crush the anarchist movement in the latter part of the 19th and the early part of the 20th centuries. They perceived it, probably correctly, as the single greatest threat to business as usual.

Today's would-be anarchists, most of them, pose little threat to anything other than themselves. There are exceptions, and one that I think has some potential is the effort to resuscitate the International Workers of the World (IWW). The IWW, popularly known as the Wobblies, operated under the theory that all working people belonged in "one big union" and that all bosses belonged out on their asses. Sounds quixotic, but at one time, before the government cracked down, the Wobblies were a force to be reckoned with. But note: they dealt with the sort of real issue that concern the vast majority of people, i.e., how to make a living and put a roof over one's head. One of my main complaints with punkarchists is that they have next to nothing to offer in this regard. To most of them, anarchy seldom extends much beyond guzzling 40-ouncers and breaking the bottles.

Oh yeah, still one more thing: a Born Against update. Long time readers may recall a column from last year in which I questioned some aspects of that band, as usual without having the faintest idea of what I was talking about. Well, since then, I've actually seen part of a Born Against show, in which I ascertained that they remind me of the Germs with a social conscience.

But more importantly, my friend Geoff (no, that's not pronounced Gee-off, so quit your stupid jokes), who's been responsible for making me like the Smiths (ha ha, I knew that would work to piss off the remainder of you who are still reading this and aren't yet in a snit), has also gotten me to listen to Born Against and I think, possibly against my better judgment, that I may be becoming a fan. Dude, next I may even be sending away for the entire Vermiform and Ebullition catalogs. Geoff, by the way, wants to start a hardcore band with music like Born Against and vocals like Morrisey. Here we have precisely the sort of creative thinking this tired old scene so desperately needs.

ROCK N' ROLL BURNOUT

ROCKIN JEFF BALE

RETURN OF THE BOO-HOO WHINERS

Well, it's happened again. Not that it should come as any real surprise, because every time a new movie is released that deals with an interesting and important theme, all the inveterate whiners come out of the woodwork. I am, of course, talking about the new Michael Douglas film, **Falling Down**, which could have been far better than it was if the director and producers had had any guts. For those of you who don't know, it deals with a defense industry employee in southern California who snaps one day while stuck in a gridlocked traffic jam on the freeway. He goes off on a sort of personal mission to visit his ex-wife and kid, in the process getting a measure of revenge on various types of assholes who will be familiar to anyone unfortunate enough to live in a modern American megalopolis—unfriendly and unacculturated shopkeepers, Latino gangbangers, psychotic pandlers, cops, etc. As per usual, instead of acknowledging that assholes of **all** ethnic groups exist and intermingle in an urban environment, all the professional race-fixated victimologists who make a career out of exploiting white guilt to obtain concessions immediately tried to label the film "racist". This kind of response is nowadays as predictable as the ebb and flow of the tides, but in this case a new, hitherto unsuspected group of whiners has emerged to stake a claim to "victim" status—an ad hoc association of defense industry workers has complained that the movie unfairly portrays members of their group as deranged nerds! Even though there is a certain poetic justice in the rush by the relatively privileged to assume the posture of victims, one can easily foresee where this trend will lead. Soon, there will associations of businessmen, housewives, police officers, doctors, lawyers, politicians, insurance salesmen, and every other occupational category forming to demand that negative stereotypes of members of their groups be excised from the movies. After all, such censorious pressure groups need not be restricted to women, gays, and ethnic minorities. If this trend is carried to its logical extreme—and eventually it may be, since these days almost everyone seems to be afraid to take a risk and offend anyone else—we will soon live in a world where **no one** can be portrayed in a negative light in films. Everybody will have to be depicted as intelligent, sensitive, decent, and well-meaning, at which point I will never again go to see a movie. I can't speak for anyone else, but an artificial nicey-nicey approach which is that divorced from the real world holds no interest at all for me. I'll take bleakness, cynicism, gore, mindless action, and good old-fashioned sexploitation any day.

Closer to home, I have only two brief points to make. Anyone who thinks that the music of JOHNNY PEEBUCKS encourages violence or that their fans are too rowdy and aggressive should take out an old corncob pipe, shove it up their ass and sit on a rocking chair. "Punk-lite" just about sums it up, if such remarks weren't meant satirically. Sheesh, if you want to criticize serious aggression, a position I myself would fully support, at least choose a band that really generates it and panders to truly violent troglodytes. What the hell is the world coming to? As for another example of boo-hoo whining, I'll leave it up to the readers to decide if I was "ripping on someone's integrity" rather than "dealing with their ideas" in my response to another columnist's letter. As Tim put it, I sent her the equivalent of a love letter.

This raises a more general issue. Why is it that everyone who expresses their views aggressively and self-confidently is accused of "ego-stroking", thinking they are God, or "brazen pomposity"? I might be able to understand such a silly response if we were talking about the mainstream media, with its attempts to appeal to a mass audience and its phony efforts to be polite and sensitive. But this is a punk rock magazine, for chrissakes! If you can't stand verbal aggro, you shouldn't even be reading the goddamn thing. Furthermore, anyone who thinks I have an inflated sense of my own self-importance doesn't know shit from shinola. Despite years of misdirected effort and occasional self-sacrifice, I'm sorry to say that I haven't had the slightest influence on the development of the punk scene. If this statement were not true, there would be far less real violence and stupidity, far less P.C. crap, and ten times more bands like the AMERICAN SOUL SPIDERS (as opposed to stuff like GREEN DAY or HELMET). In fact, I'll go further and indulge in a little boo-hoo whining of my own. My whole life has been one big fuck-up, beginning with the accident of my birth. Practically every "career" decision I've ever made has been the wrong one. Like Vic Bondi, I've had one foot in the punk scene and one foot in the academic world for years, but unlike Vic I've foolishly let each interfere with the other in wholly negative ways. For instance, if I had accepted a graduate school fellowship offer from Harvard in the late 1970s and completed my dissertation on a non-controversial topic (specifically, Turkish and Mongol military tactics in the medieval era), by now I would have a prestigious job at a top-ranked university and a very comfortable life. But no, that would have been too easy. Instead, I turned it down and came out to California to "punk out". Since I'm basically a hedonist and a rock n' roll fan, I never even thought about making a career out of my obsessive love of music, either by joining a serious band or forming a punk record label. In marked contrast, practically all of my peers back then, including almost all the other key people associated with **MRR** (either the mag or the radio show), tapped into their entreprenurial spirit to the point where they were able to make a living off their interests in music. Tim created the cash cow that this magazine has become, Ruth started her own independent distribution company, Mykel put together a band and became a successful scam artist in various spheres, Ray Farrell and Johnny Pinksocks Silva both embarked on successful careers in the semi-alternative music biz, Biafra has avoided doing a single honest day's work throughout his entire life by being theatrical and convincing others that he has something important to say, and the list goes on. And I haven't even mentioned all the other older punks who made a success out of themselves, like Ian with Dischord, Cory with Touch and Go, Vale with Re/Search, Larry with Lookout!, etc. What the hell have I accomplished in all my years in the punk scene? A big nothing. If that were not stupid enough, I had to compound my previous errors by returning to grad school at Berkeley and selecting a dissertation topic that was politically sensitive and controversial enough to offend almost everyone. So here I am, at the tender age of 42, entering an academic job market that is the worst it's been in years. Under these conditions, I'll be lucky to get a job at Podunk Technological College in rural Mississippi. In short, I'm a totally impractical loser who is as impoverishednow as I was when I was 18. End of whine. I hope you all enjoyed it, because that's the last time I'm going to engage in this sort of pitiful shit. I'll leave that to our "sensitive" columnists.

The upside of all this is that, not yet having achieved a level of comfort and existential security, I'm every bit as pissed off now as I ever was, and you can't call yourself a punk if you don't have that degree of anger toward mainstream society and the powers-that-be. That's my greatest asset, along with the fact that by dint of too much schooling and lots of life experience I know at least a hundred times more about politics and punk rock than the clueless dweebs who regularly misunderstand me and write in to complain about something I've said. And that's why I'm going to continue to go out of my way to confound and offend all you comfortable, guilt-ridden bourgeois whiners. I'm gonna be as verbally aggressive and obnoxious as I wanna be, and if you don't want to have your ideas and sensibilities challenged, don't waste your time reading my column. Stick with those that provide you with emotional sustenance, make you feel morally self-righteous, and confirm your existing prejudices. Rest assured that I'll still be here long after you've moved on to yuppiedom. As Mykel so aptly put it, when you're our age most of you will be selling insurance. So, in the meantime, fuck you and your pathetic pseudo-radicalism—and that goes especially for the overprivileged recipients of trust funds who have the audacity to get on their moral high horses. Then again, if I was bequeathed something I didn't earn or deserve, maybe I'd feel guilty about it too. But I certainly wouldn't try to transfer my guilt onto the less fortunate souls who are struggling to make their way in this fucked-up world.

Finally, just to set the record straight, the rumors about me and JEFF DAHL collaborating on a project are premature, if not altogether untrue. The real story is this. I've written an EP's worth of obnoxio-punk songs and lyrics, and was thinking of putting together an ad hoc "fuck band" to record the damn thing in the studio. I tentatively asked some local punks I knew if they would be willing to back me up on this one-off project, and Jon Von (ex-MTX) and members of the GARGOYLES agreed. At one point, the idea occurred to me of asking JEFF DAHL if he might be interested in laying down a guitar and/or background vocal track, but I haven't yet spoken to him about it. The main reason is quite simple—I'm just too damn busy to do anything else but my dissertation at this point, and probably will be for several more months. So the entire project is currently on the back burner. End of story. Also, I wasn't in any shape to drive the bass player of the DWARVES anywhere after the show to which Christeen alluded; rather, the guitar player and his fiancee drove all three of us back to the East Bay in my car. I know these are the type of fascinating details that all our readers want to hear about.

Last Minute News Bulletin: Real punks resurface in the East Bay! Seriously, though, about three weeks ago I finally hauled my ass over to an Oakland club called Your Place Too, where a clever young punk rocker has been putting on shows on Wednesdays and Sundays for the last several months. I'm embarrassed to admit that this was the first time I ventured forth to the place, even though it's only a few blocks from my house and Lint and some other local punks had told me it was a cool joint. The sad truth is that my image of East Bay punks has been lowered so much over the years by the general lameness of Gilman Street that I had almost forgotten that there used to be lots of rowdy fuckers on this side of the Bay. So, imagine my surprise when I entered Your Place Too and found, not a bunch of adolescent twerps with baggy pants and skateboards, but a room full of punks with mangled leather jackets, mohawks, etc. I just couldn't believe it. Who the hell were these people? Surely the Gilman geeks of five years ago couldn't have suddenly become a bunch of obnoxious drunk punks! Some of them were oldsters like me, but not many. In any event, my mind was blown, and I urge everyone to check the place out. And good S.F. garage bands should immediately try to arrange to play there, so that those who want to go don't have to listen to ECONOCHRIST every other week. Give 'em a call at (510) 654-6102.

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

The most enjoyable release I've heard this month, mainly because it tugs at all my heartstrings and feelings of nostalgia, is the **Learning English** CD by the always clever German pop punk band, TOTENHOSEN. They've recorded a record chock full of covers of famous 77 punk songs, but what makes it unique is that they got members of the original bands to contribute to the effort. So what we've got here is old chestnuts by the RAMONES, BOYS, LURKERS, SHAM 69, 999, RADIO STARS, VIBRATORS, ADVERTS, HEARTBREAKERS (JOHNNY THUNDERS' last recording before his death!), ROCKAFELLAS, CHELSEA, WRECKLESS ERIC, DAMNED, U.K. SUBS, FLYS, and EDDIE & THE HOT RODS, a couple of which are actually better than the originals. Then there's a new song by Great Train Robber RONNIE BIGGS, which may be the highlight of the whole damn project. Not only is the song terrific, but the lyrics are priceless: "Punk was rotten, punk was vicious...picking your nose and chucking your lunch up...We never took shit from no one/We just didn't give a fuck/If you didn't like our music/That was just your bloody hard luck". Totally cool, and TOTENHOSEN could have included a couple of their own punk classics here (e.g., "Reisefieber") without losing a beat.

Out of the blue comes a new 4-song EP by the once-great BLITZ, or rather an EP by Nidge, the main songwriting brain behind the band. All the songs here have cool melodies, good vocals, and nice guitar riffing, but there's something weird going on. The recording is thin, the drumming has the artificial sound of a drum machine, and I have the impression that this is a one-man project. I like it, though.

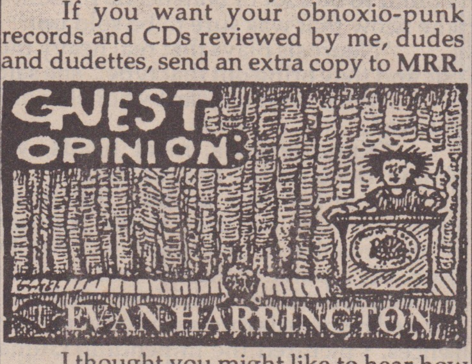
Smelly Mustafa finally twisted my arm and forced me to review the PLAINFIELD single in my column. He's a warpo guy who apparently gets pretty damn obnoxious when his band plays live, which is something I'm looking forward to experiencing sometime. Musically, this 45 contains the kind of loud, twisted, art-damaged stuff that I invariably hate, though it's more straightforward than I was led to believe. Let's just say that it's the sort of thing I'd play if I wanted to put myself in a really bad mood. He'll no doubt take that as a compliment.

The new UNDEAD single is much more up my line. "Invisible Man" has a good rockin' beat, a dirty-ass guitar, and a bucketfull of tuneage. In other words, it's just what one would expect from Bobby Steele at his best. The flip is a live ALICE COOPER cover, but the A-side is what makes this a winner.

Another good single is by a local band called PISS FACTORY. "Autostrada" is a hook-filled rocker with a pronounced psychedelic sensibility which I think is great; the flip is softer but almost equally compelling. But they probably won't be putting out indie 45s for long, because with a heavier guitar sound they'll be encroaching on the STONE TEMPLE PILOTS' best turf (e.g., "Sex Type Thing") in no time at all. That's a recommendation, and I for one am going to try to catch them live the next time they play.

But the best vinyl I've heard this month is probably COCKNOOSE's **Pain from the Plains** EP, which is chock full of lovably obnoxious garage punk. What we've got is three rockin' alcohol-induced originals and one O.K. RUNAWAYS cover. Buy these guys a case of beer and a fifth of bourbon before they die of boredom out there in Jayhawk country.

If you want your obnoxio-punk records and CDs reviewed by me, dudes and dudettes, send an extra copy to MRR.



I thought you might like to hear how I was censored at the college radio station where I have been a DJ for the last four years, and why I think we need free-form radio.

When I first went to college (SUNY-Albany) I knew right away that I had to check out the radio station. I made a scene on that first day. The DJ's told me I would have to play a total of eight songs every hour from the "new bin." On top of that, I had to do what they call "post and hammoc." I have no idea where the name comes from but it means you have to alternate a new song with an older, widely known song, then a new song, etc. I told them that sucked because it would ruin the flow of the DJ's show. Then they told me that I couldn't bring my own records in! I started to storm out but one guy (thankfully) stopped me. And so started four years of shear hell at the hands of the alternative top 40 assholes at a college radio station.

For three years I couldn't get a slot in the daytime because the jerks at the station, who all sucked up to the major label promotion people, thought the stuff I played didn't fit in with the "format." It was terrible; people I had trained soon got shifts in the daytime while I was mysteriously trapped in the 1-3 AM shift. It all finally came out when the general manager of the station, Jim Caringi (who's band PRIVATE PLAIN sucks something awful!) came running up to the station because he had heard me playing stuff he didn't like. He said "Evan, with the shit you play, you'll never be on before midnight!"

I used to hang out at the only cool record store in town, ERL records (they have a label too). I used to hang out with Dave and Jack there, slamming shots of Jeager and lamenting the sorry state of college radio and what a dick Caringi is. Of course it doesn't have to be this way, but the exec's at college stations are usually communications majors who want something to put on their resumes. Otherwise, they suck up to the majors labels because they want jobs there. The majors send all kinds of goodies to exec's who can show their station plays whatever band the label is pushing, which is why they don't like DJ's to bring in their own records.

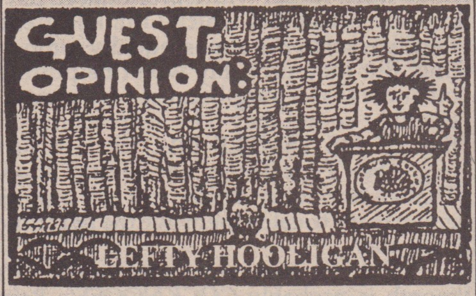
The reason why its important to be able to have this kind of free expression is simple. The mass media is controlled very tightly by large corporations who buy shares in TV, radio, newspapers, and publishing houses. Many newspapers are still owned entirely by the families that founded them, like the Hearst corporation. These movers and shakers hold a tight reign over what can and cannot be reported as news. Flack groups specialize in threatening boycotts of products that are advertised during shows like the Simpsons. Many advertisers strive to avoid controversy and will advertise elsewhere, no matter how good the ratings of the show were. Reality is formed by how we think about what we see. When we see only the side of an issue that the people who control the media want us to see, we have no alternative but to believe it. This is propaganda at work creating a cultural hegemony.

Propaganda in our country, disseminated through mass media, gives us the basis for how we resolve issues. War protesters are seen as unpatriotic and an "enemy" even though they are exercising their constitutionally guaranteed rights. Remember how women across the country were stringing up those damned yellow ribbons everywhere? I thought women weren't supposed to be as warlike as men. It was an example of the propaganda machine at work. At first many women didn't unanimously support the war effort. Then there was the story of how the Iraqi soldiers were committing atrocities against Kuwaiti babies. The story was shown, after the war, to be a complete lie. The Kuwaiti government hired the PR firm Hill & Knowlton to spread the false story through news channels. They knew from research in psychology that women want to go to war when there are people to be saved. Men, however, want to go to war when an abstract idea of justice has been abridged (which we already had). So the women of the country picked up on the idea that there were babies to be saved and they uncritically got behind the war effort. I personally experienced another lie about the war. In NYC we had a ticker tape parade for the soldiers. They said there were something like several million people at the tip of Manhattan. I was working as a bike messenger at the time and I had to ride right through the tip of Manhattan. I never had to get off my bike. There were nowhere near that many people there. The media boldly lied about the turnout for the parade to make it seem like everyone was for the war.

Propaganda about our new war is equally effective. When we first got to Somalia all channels of the media were reporting that the "drug crazed warlords" were all hopped up on khat. No one knew what the hell khat was, so the propagandists said it was a powerful narcotic. Well, you could take one look at the soldiers chewing khat and know that was a lie. If it was a narcotic they'd be nodding out! They all seemed right on top of things, which is because khat is like drinking a strong cup of coffee. You can't tell me that no one had access to a psychopharmacological textbook. Go to any library and you can learn about magic mushrooms, betel nuts, and khat.

Of course the bigger lie was less easy to spot. The real reason we are in Somalia, says James Ridgeway (*Village Voice*, Dec. 15), is because we want to make sure they *can't* feed themselves. There is no drought there. When you see the newsclips there is fairly lush grassland on the sides of the road. The reason the land isn't cultivated is because it's pasture land for cattle. Somalia exports beef to Europe to pay for all the guns they've gotten from the superpowers. We want to make sure they keep exporting, and make sure that the country doesn't go into the hands of Marxist rebels who would insist on agricultural reform. Mission of mercy my ass, it's an invasion! Just like the US invasion of South Vietnam.

With all of this propaganda being slung about by the mass media, and with virtually no ability to reach a wide audience to exercise our freedom of expression, college radio gains a very poignant significance. There is literally no other place where someone with no capital to spend can reach the kind of audience available to college radio. Especially if it is a station like WFMU, from East Orange, NJ, which reaches a good portion of NYC. The station is legendary in its embrace of free-form, anything goes radio. If we don't want to drown in American society we must support all types of alternative media. I feel strongly about this, which is why I stayed at WCDB. Eventually, the top 40 alternative assholes who were censoring me left, and in my final year at the university I was able to get a show in the daytime. I played all kinds of punk music and ranted about this and that and I got a really good response. People always called up and said they couldn't believe how good radio could be. I got fanmail and had people in bars recognized my voice. I'll always cherish one item sent to me anonymously: A 25 page story about a female serial killer with lethally spiked nipples. I guess it says something about my listeners.



ON AGGRESSION

So March 19th was Spitboy's last show in the States, before their grand European tour, and I was looking forward to a night at Gilman Street, with Econochrist and Neurosis also on the bill. One of the Spitwomen warned me that there were bound to be a lot of boneheads present at the show that was sure to be sold out.

"Neurosis plays that real heavy music and they bring out that type," she said.

"What do you mean by boneheads?" I asked.

"Knuckleheads, meat heads, you know. Boneheads." She replied.

Now I moved up here less than a year ago from the deep south. Southern California that is, and specifically San Diego. SD's punk scene has had an ultraviolent reputation and, of course, I interpreted her words through my own experiences. I pictured the impending Gilman show in SD terms, which first off meant a crowd twice the size of Gilman's full capacity, all crammed into a roughly Gilman-size space. Usually there was only one thing happening punk-wise in San Diego on a Friday/Saturday night, so EVERYBODY typically turned out. What's more, between 100 to 200 of those at any 1,000 person SD show (circa Tim Maze) were REAL boneheads—skinheads from the Boot Boys, Bomber Boys, SDSH and OBSH—and they fucking OWNED the show, not to mention any Pit.

Needless to say, I went to Gilman with some trepidation. Living in San Diego and going to shows, I'd suffered from what I fondly call "punk whiplash;" being run into so hard by some halfback-sized bonehead while standing at the edge of the Pit that I've felt every vertebrate snap in my spine up from the base to the neck. I've come away from shows with my Converse soaked in my own blood; my toes and feet pulped by steel toed Docs. I've sustained sprains in SD Pits and, once, a broken left arm. But when I arrived at Gilman on the 19th, I found a show that, by San Diego standards, was excellent, with a moderate Pit even during the height of Neurosis's set. I had no problem jumping in.

At 5'8" and 135 lbs, I've never been into organized sports, I've never had training in boxing or martial arts, and I don't exercise much let alone pump iron. Christ, I was a fucking OLD MAN at 40 years old compared to most of those in attendance. Yet two people in the Pit at different times during the show asked me to chill out. And, after Econochrist's fine performance, on my way out for some fresh air, I had to get another stamp because my first one had sweated off. When the doorperson hesitated, for whatever reason, a Gilman heavy said:

"Yeh, he get's another stamp. He's been here all night. He's taken the Pit."

Whereupon, the doorperson gave me the fucking stamp, mumbling something about "there ya go, king," presumably as in king o' the Pit.

Don't get me wrong. I HATED San Diego's violence and machismo. I much prefer the Bay Area scene, and I plan to acclimatize ASAP, so as not to get on y'alls nerves in the Pit. But this incident has taught me a couple of valuable lessons as well:

1) ONE PERSON'S HEALTHY AGGRESSION (from the Latin "to step, to approach") IS ANOTHER PERSON'S EXCESSIVE VIOLENCE (from the Latin "to violate by force"). The line between the two is at best relative. More importantly...

2) THE BAY AREA'S PUNK SCENE AIN'T REAL WORLD PUNK. Most punk scenes in the rest of the country, and around the world, are far more violent and far less self-aware, let alone self-active, than the Bay Area's. This isn't to say that that's the way it SHOULD be, only that that's the way it IS. To say that something is reality is not to say that the reality under consideration shouldn't be changed.

In conclusion, Spitboy shreds, as they say. It's good to know that they plan to stay together once back from Europe...

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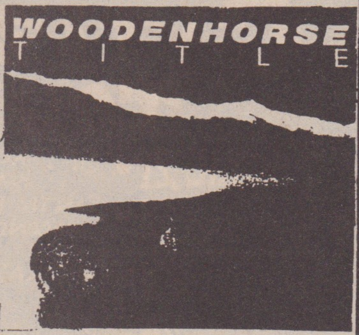

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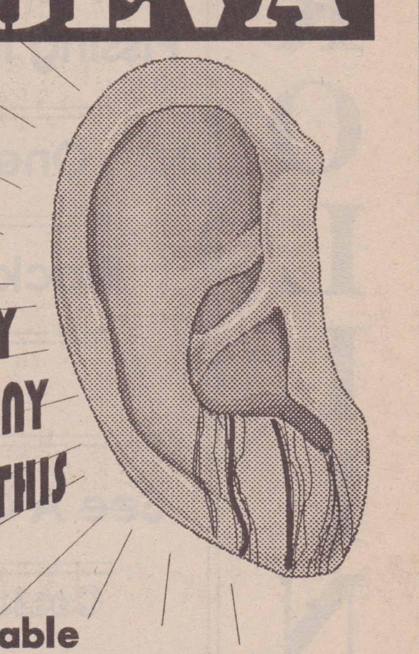

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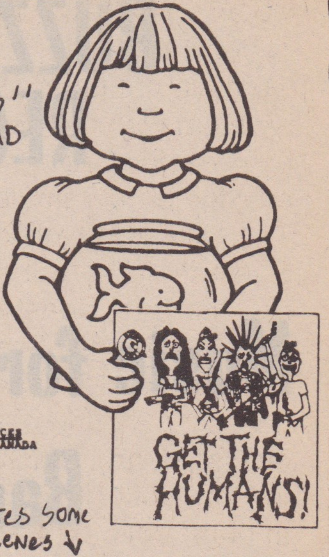
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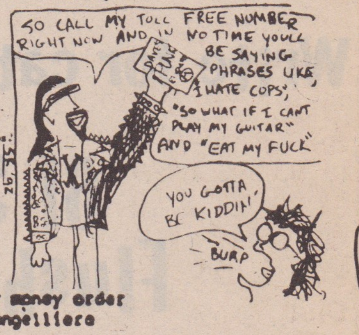
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We're sorry if you were unable to get the JOLT "Jalopy/Lullaby" 7" from Blacklist. We only have 100 left, and we have not been able to sell them due to a minor legal problem with the sleeve. We hope to have it available again by the end of April, with a new sleeve. PARASITES have rcorded a new single for us which will be out by late May. They are also working on an album which will be out this Summer. They will be playing the West Coast this Summer, and the East Coast in September. We have 3 PARASITES singles currently available: "Paramania", "En Homage aux Beatles", and "Last Caress". SPECIAL FORCES recently called it quits, but their "Red, White, and Blue" 7" is still available, and Blacklist has some colored vinyl. Only 2 volumes of "The World's In Shreds" compilation EPs are still in print; Volume 3 with CAPITOL PUNISHMENT and five other Fresno bands, and Volume 5 with DRYROT, ICE FAN, and KRUPTED PEASANT FARMERZ. JAWBEAKER's "Unfun" is a 15 song CD which includes the 3 tracks from "Whack & Blite".

All the singles are $2.50 each. The DROOGIES LP/Cassette is $3.90. JAWBREAKER's "Unfun" CD is $7.80. Postage is $1.05 for the first pound U.S., 43¢ each additional pound. Order from: Blacklist Mailorder, 475 Valencia St., S.F. CA 94103. Checks payable to Blacklist.

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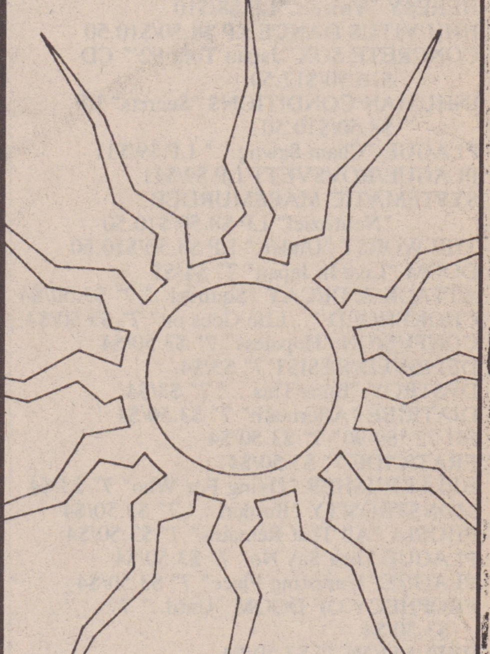

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Stop racist frame-up

Excerpts
Workers World
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Vol. 35, No. 11
March 18, 1993

The U.S. government's witch hunt against Mohammed Salameh, a 25-year-old Palestinian born in Israeli-occupied territories on the West Bank, is reminiscent of the days of the rabid anti-Communist McCarthyite hearings of the 1950s.

Salameh was arrested March 4 in connection with the Feb. 26 explosion at the World Trade Center.

The FBI is trying its case in the media through innuendo and racism.

"They're trying to put it on Muslims. We are scapegoated," said a member of the Abu Bakr mosque in Brooklyn, N.Y., the day after Salameh was arrested. "Yesterday, you heard them [FBI officials] say it will take a month before they find what really happened. Today, out of nowhere they arrest somebody. Come on."

Isn't it a reasonable possibility that the dangerous health and safety violations inside the World Trade Center—which will cost $80 million to repair—could be responsible for the explosion?

The Port Authority of New York and New Jersey, an autonomous agency that owns the World Trade Center is exempt from New York City fire codes. The Trade Center buildings lack the basic safety features of battery-powered exit lights, required in other smaller buildings.

In 1983, two people were killed when the ceiling collapsed in Jersey City's Port Authority-run train station because the screws were inadequate.

Since the explosion has been characterized as a terrorist bombing, insurance companies can look to the federal government to absorb more of the estimated $1.1 billion in damages to the owners of the World Trade Center. That translates into having taxpayers absorb the cost,

The U.S. government has an ignominious history of engineering political frame-ups that coincide with its international policy.

The Palestinian community in this country has been the focus of much government harassment. In January 1987, seven Palestinian men and one Kenyan woman—the L.A. 8—were arrested in southern California. They were held in maximum security without bail for three weeks on grounds that they were national security risks—charged with supporting Palestinian freedom.

Their cases are still pending. The INS refuses to disclose any evidence, claiming it is "classified."

Remember the media furor over "Libyan hit squads"? In late 1981 the U.S. government swore that a team of Libyan assassins, assisted by "East German terror experts" reputedly organized by the Soviet Union, had infiltrated this country armed with surface-to-air missiles. When the fantasy never materialized did the media admit it? No.

In April 1986 Pentagon planes rained death on the civilian population of Tripoli, Libya, after claiming to have "absolutely convincing evidence" linking Libya to a bombing in a Berlin disco that resulted in the death of a U.S. soldier. But long after the smoke from the bombed-out Libyan cities had cleared, the U.S. hedged and said maybe it wasn't Libya after all.

We view the arrests and round-up of people in the Arab and Muslim community with the greatest skepticism. Those who have been arrested are being convicted in the news media, which precludes the possibility of a fair trial.

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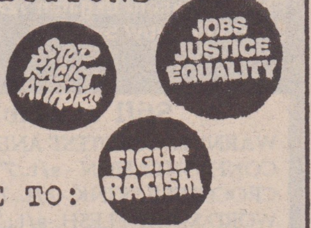

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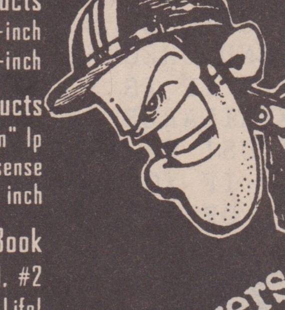

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WHATS THE SCOOP?

By: Michelle Belacic

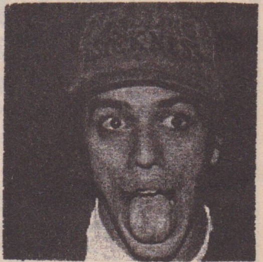
This month's question:

WHAT'S YOUR FAVORITE MOVIE OF ALL TIME?

John Wier, 22, Costa Mesa, CA
I guess my favorite movie would have to be *Stardust Memories* by Woody Allen because it's very autobiographical and it marks a very important turning point in his career from making silly slapstick comedies to more serious films. It also shows a lot of influence by Federico Fellini, and it has the classic line, "I don't eat rodent."

Carlos Davila, 23, San Gabriel Valley, CA
Brahm Stoker's *Dracula*, it was a great movie, good love story, it had a good happy ending, it was really romantic in a weird kind of way. It made me feel good inside.

Justin, 20, the Streets
Goodfellas because there's a lot of camaraderie and they stick together. A lot of unity throughout the whole movie. My favorite scene was where they stab a guy in the back of the trunk. My favorite actor, Robert DeNiro is in it and he's the best...the best!

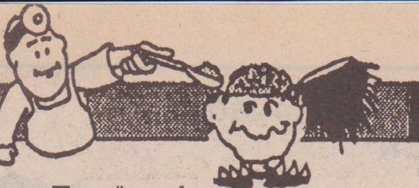


Gabriel Gill, 20, Riverside, CA
A Clockwork Orange because there's lots of sex and violence in it. I like the rape scene. It made my grandma cry once so...that kind of made it a special movie for me. I've probably seen it about twenty or twenty-five times.

Eddie Voodoo 21, Riverside, CA
Shakes the Clown, because it's about clowns that drink and smoke and do cocaine and stuff. There's a clown town and it's all clowns and it's pretty funny. There's a lot of drunk clowns that are on cocaine. I've seen it about twenty times and it's only been out for about a year and a half.

Jordan, 26, Huntington Beach
Brazil because it's just the way I see things. I just see the future being like that. Machines and bureaucracy encroaching on every movement of our lives to the point where it's just silly.

Vince, 16, North Hollywood, CA
A Clockwork Orange, because the way that guy acts. He goes from totally bonkers to the weakest, lowest thing on the face of the earth, back to totally bonkers. The cinematography in it was cool. I have it on tape, so I've seen it a countless number of times. My favorite scene was the big gang fight in the old theater.



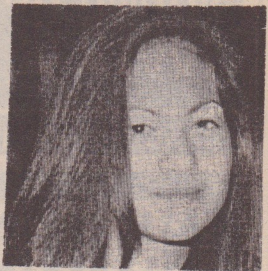
WHATS THE SCOOP ?

Christy, 24, London, England

My all-time favorite movie is *Blade Runner*, even though I haven't seen the director's cut. It's my all time favorite because it's totally how I see the world is gonna be and also it just fucking blows my mind every time I see it. I've seen it about ten times.

Mike, 19, Costa Mesa and Andy, 19, Anaheim, CA

Aliens because I like the dialogue a lot, it's got really good dialogue and it's just action packed!! Hudson is the best character...and Hicks! We've memorized all the dialogue throughout the whole movie. It's like punk rock if you memorize everything in *Suburbia*, but we picked *Aliens*. We've seen it over a hundred times. We've watched it so much that the tape snapped.



Sherry, 22, South Bend, IN

Pink Flamingos because of the butthole dance and because Divine was in it. She/he gives head to someone and eats shit at the end, I mean, that's incredible! That's insane!

Aaron, 21, Lancaster, CA

Scarface because I like that style of movie...a lot of drugs, a lot of killing. The first chainsaw scene was good.

Tiffany 15, North Hollywood, CA

Grease II because it was a high school movie and that's how you would want your life to be like when you get in high school.

Mike, 21, Reseda, CA

Citizen Kane...there's lots of power, lots of drama, lots of money, lots of black and white. Gotta love that black and white dammit! Loved it, every minute of it.

Elsa Garcia, 21, Rosemead, CA

My favorite movie would probably be *Liquid Sky* because it's like highly sexual in content, but it has a plot, so I really like it. It's like an old early eighties movie.

Ed Sidawi, 22, Costa Mesa, CA

My favorite movie of all time would have to be *The Adventures of Buckaroo Bonzai Across the Eighth Dimension*. It was a wonderful film starring Peter Weller. When I was younger, I used to always have these visions of being the leader of a gang that could be rock stars, neurosurgeons and rocket scientists and that's what Buckaroo Bonzai and his team is. That's why I love the movie, because it reminds me of my childhood fantasies.

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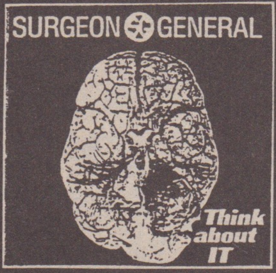
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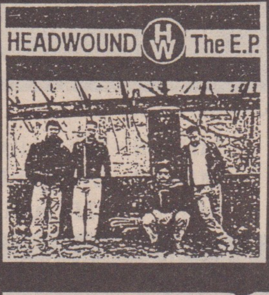
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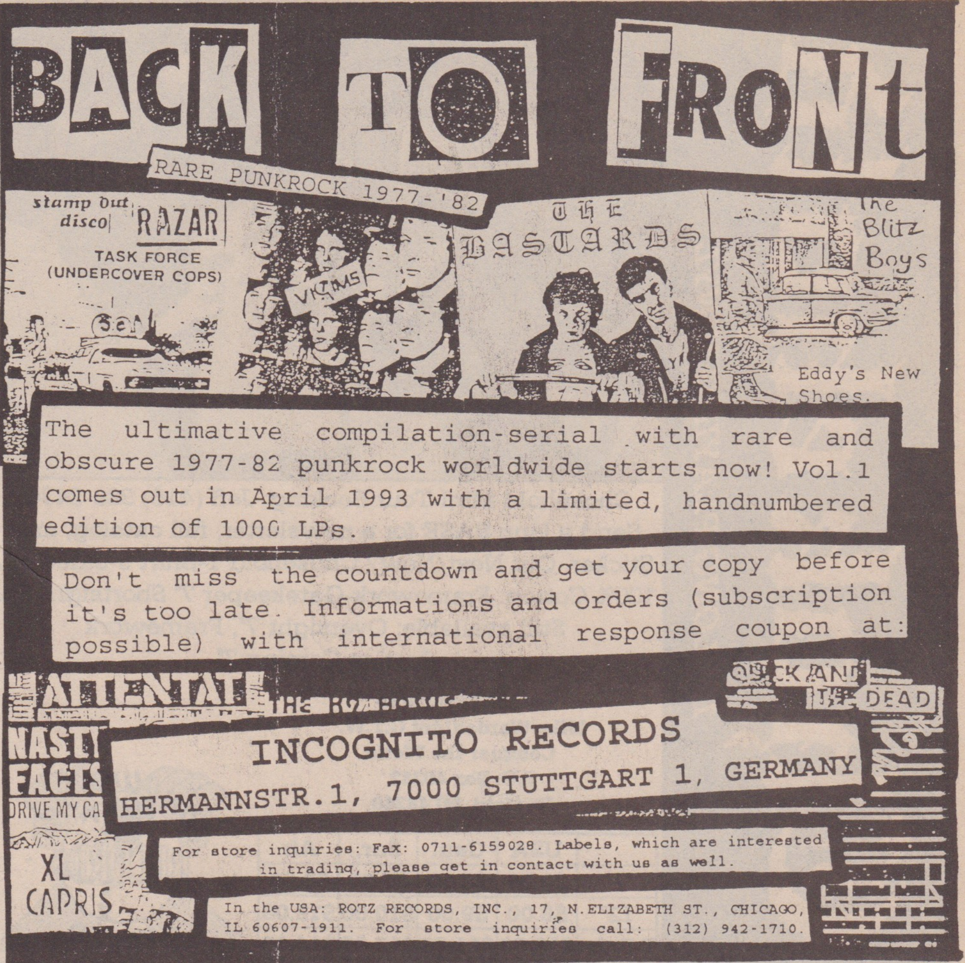

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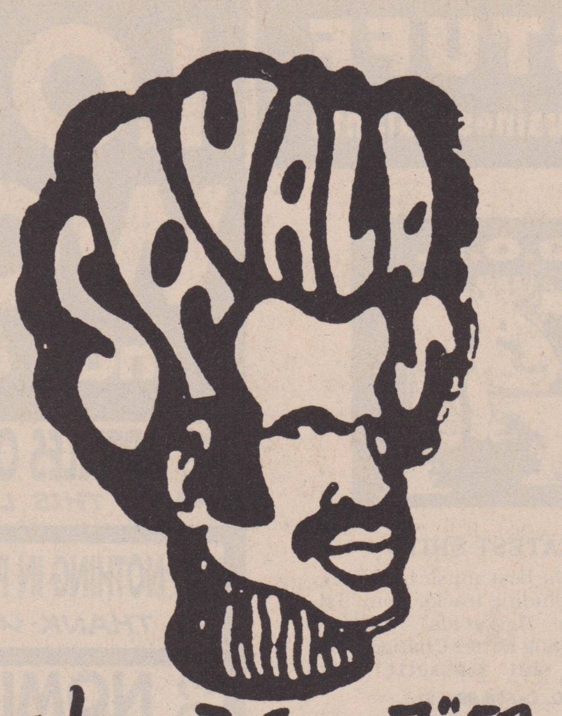

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ALL · PERCOLATER

ALL
PERCOLATER

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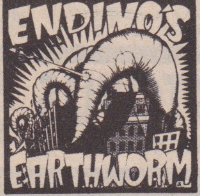

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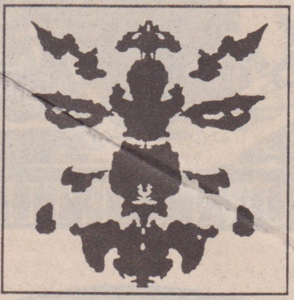

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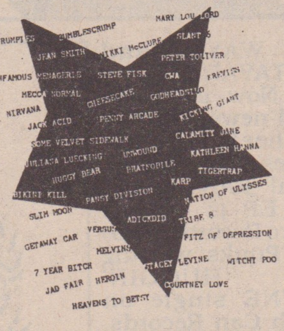
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MERCURY PLAYERS

HOLLYWOOD OR BUST b/w
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this rec isn't punk enough for MRR to review, so in the spirit of good fun, i wrote this fake review using the coveted "MRR guide to punk record reviews", which bovine spies managed to capture from the hallowed hall of the MRR squat. MRR would have said "SOUNDS LIKE THE JESUS LIZARD IF THEY HAD TWO GUITARS AND DAVID YOW WAS TIED IN A KNOT. COULDN'T LISTEN TO MORE THAN HALF OF THIS CUZ THE WAY THE TWO GUITARS SPIN MELODIES BACK AND FORTH MADE MY HEAD SPIN LIKE I HAD JUST SMOKED A WHOLE JOINT. RECORDED AND PRODUCED TOO WELL, NOT VERY PUNK.", but they didn't. oh well.

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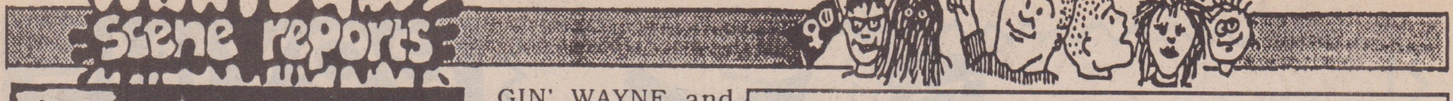


FINLAND
JHF

Well, it's been a while since my last scene report because I've been very drunk, oops, I mean busy.

Speaking of drinking the latest thing to enibriate yourself with is Salmiakki-Kossu. To make it you need a bottle of KoskenkorvaVodka and 2 bags of Turkinpippurisalmiakki (a kind of licorice hard candy). You crush the candies, pour them in with the vodka and shake. Wow! A great taste and a great big hangover!

In case you'd like to go out to get drunk and catch some live music, I'll tell you about a couple of Helsinki watering holes (if you are a straight edge FUCK YOU). The Shadow Club is now open again after a long hiatus, live music 4 nights a week. Tavastia has a couple shows a week, Finnish bands as well as bigger foreign acts, such as Cramps, Sonic Youth, UK Subs, etc. Lepakko has a couple hc/punk/thrash shows a month. However, Lepakko has no liquor license, so get drunk before you go or sneak a bottle in. Vanha has occasional live shows as well as art exhibits. Berlin's Spandau Club went bankrupt, so there will be no more hc/thrash gigs on Thursdays there. Cafe Nouveau and Rock Tattoo also have a couple shows a week.

It's always good idea to check the daily paper *Helsingin Sanomat* and the bi-weekly muciczine *Rumba* for news of upcoming shows.

Big bands usually play at the icehockey hall (no liquor license except when teams play, boo!) or the Culture House.

Just outside of Helsinki in Vantaa is Vernissa (old pain factory building), which has a couple live shows a month as well as cheap beer and helluva good cheap pizza. Not to mention that bands rehearse there also and one infamous rehearsal room has been used by such weirdos as DUN-DELION, ASTRONUTS, HUGGIN' WAYNE and RANTAVAHDIT.

Now for some band news: Oh, no! Another Finnish Ramones-type record? Yeah! RANTAVAHDIT EP is out on Libero Records. Sub-Pop Punks will dig the HUGGIN' WAYNE single on Trash Can Records. One band I really dig is CIRCLE. I highly recommend their EP on Bad Vugum! CIRCLE are sick, psychotic eraserhead punk. They say they want to stay away from too much emphasis on lyrics so the vocals are few, mumbled, and far away ramblings of the insane.

MISFITS fans take note - the HYBRID CHILDREN album should be out in February on Gaga Goodies. REAKTIO are a '77-style band with a single out on Diesel Records.

THE ASTRONUTS mini-LP is out now on Spinefarm Records! It's titled *Spaced*, and contains 9 songs of sleazy horror/UFO punk.We hope to do our next record in late winter/early spring (lots of new material) so any interested record companies please drop me a line to my address at the end of this scene report!

ASTRONAUTS

P: ANNE

THE BRATS have a couple EP's out on Maho Pop Records. They play early 80's punk and the singer sounds like Glenn D.

Some bands I've seen lately are MACHINEGUN McBETH (new wave), SUNDAY PRIZE (punk/new wave), MIND RIOT (thrash), U.S.P. (noisy), Y.U.P. (weird technical punk) and RADIO FLIES (some original members of PSYCHOPLASMA with WANNA-BEES drummer, playing songs from the first PSYCHOPLASMA LP entitled *Radio Flies*, get it?).

THE DOLPHINS' third punk single is out now and as a matter of fact their singer Jape lives right across the street from me. Hi neighbor!

If you like old hc + Husker Du, then send a blank tape + a couple of I.R.C.'s for three song D-DAY demo to: Kari/ Hameentie 21 B 55/ 00500 Helsinki/ Finland.

ERIVAPAUS ("different freedom") is a local zine who's latest issue has a HYBRID CHILDREN interview. The latest *Plague*-zine has THE ASTRONUTS interview. Order from: Niko/ Lehdespolku 3 B 4/ 01360 Vantaa/ Finland (for $2 or something).

Spinefarm Records is a mail order service as well as a record label. So if you want Finn records, send a couple I.R.C.'s for a catalog. Also include a list of Finn records you're looking for, I'm sure Riku can hook you up .

The new deathy CORPORAL PUNISHMENT CD is out on Spinefarm as well as the new AMEN/RYTMIHAIRIO split LP. Both bands sing now in English (and AMEN axeman Marko takes care of RYTMIHAIRIO's vocals).

Rakkaamme

Ari Ilmari Heino

s. 17.9.1968 Jyväskylä
k. 8.11.1992 Jyväskylä

Lohduta minua,
nosta minut Isän käteesi
kuin lumeen pudonnut lintu.

(Rakel Liehu)

Syvästi kaivaten

äiti, isä ja veli
mummit
tädit, eno ja muut sukulaiset
ystävät

There's no place like home
There's no place like home
There's no place like home
So where am I ?

(Minor Threat)

Virpi

Siunaus toimitettu läheisten läsnä ollessa.
Lämmin kiitos osanotosta.

scene reports

PELLE MILJOONA & THE ROCKERS have a new live double album of their punk classics and their new line-up includes some original members, such as Tumppi of THE PROBLEMS. L.A.M.F. play mostly Sex Pistols covers and the bassist even looks like Sid V.

TWO WITCHES are a gothic band who have new CD out titled *Agony Of The Undead Vampire part 2*. Heard they are real cult band in Germany.

WALTARI have signed to Roadrunner Records, RADIOPUHELIMET and CMX have signed to E.M.I.

I've made a couple videos with two cameras and shit. The first is THE 69, EYES/WANNA-BEES (55 mins.), second is MDC in Lepakko, Helsinki, the third is Napalm Death at CBGB's, N.Y. in 1989, and the fourth is HYBRID CHILDREN. All are full gigs, hard covers etc. The price is 65 Finn marks in Finland and $20 US anywhere else (includes postage).Well concealed cash only!

Finnish bands! Send me your info + photos, because if I don't know you're a band, I can't obviously write about it! Later alligator!!! Write to:
Nick Astro/ Helsinginkatu 10 B 75/ 00500 Helsinki/ Finland.

All records mentioned here are available from: Spinefarm/ Erottaja 19 A 6. kerros/ 00130 Helsinki/ Finland

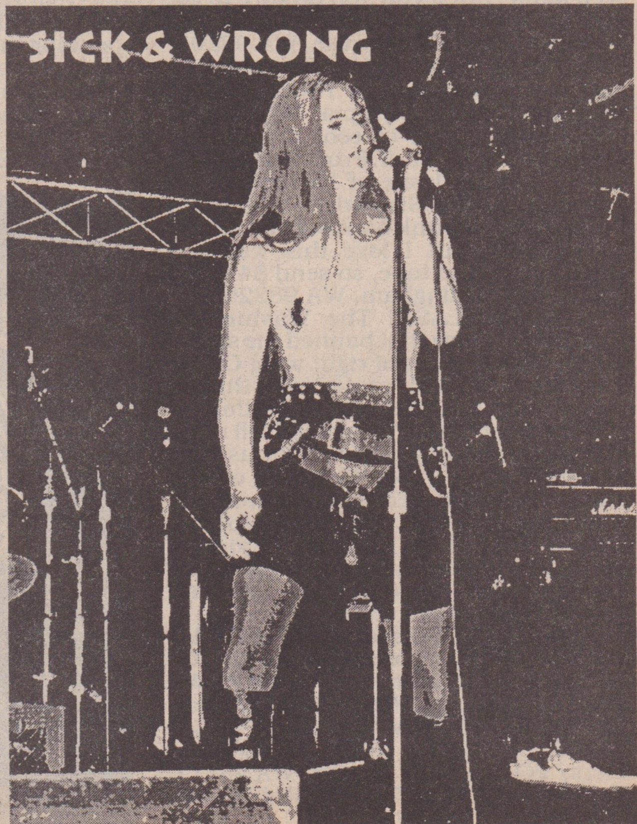
P.S. Editor's note from Tim: My main record trading partner in Finland, Ari Heino, recently passed away. He apparently passed out and froze to death. Hmmm, maybe all this Finnish drinking isn't so wonderful after all!

OFFICER DOWN
P: AMY PIERCE

WASHINGTON

Hi, I'm Dan, I do *10 Things* fanzine and since no one has done a Washington scene report for a while, I thought I'd let everyone know what's up in the so-called grunge capital of the world. All the hype has finally died down, I hope it comes to all your cities next so you can see what it's like to constantly defend your scene to folks that can't see beyond the MTV coverage. We have had a ton of new bands pop up and a ton of older bands releasing stuff lately, so on with the music.

7 YEAR BITCH have rebounded from Stephanie Sargent's death to release a 10" pic disc and full album, *Sick 'Em*, all out on C/Z. 7YB have got a lot of press so I won't say too much, but if you wish L7 were a little more punk, check this band out. THE GITS finally released a full length album and it's a great lyric heavy blast called *Frenching The Bully*, also on C/Z. CHRIST ON A CRUTCH are still around, though most of the members are also playing in other bands. They have played a bunch of live shows recently and plan to stay together until they can at least tour Europe. I got a 7" by a band from Bainbridge called THE RICKETS that is packed full of goofy lyrics and fun hardcore. LACERATION has been on tour spreading their grind-punkhardcore music to your town, they can be found on the *Superhits Volume 1* compilation on Jam Records, that also features the hardcore sounds of MEATMINDER and THE NORTH AMERICAN BISON. Mike Fischer of LACERATION and ex-ASPIRIN FEAST vocalist has been doing Piss Poor Productions which released a comp of Walingford neighborhood bands like LACERATION, COMB, and the pop punk sounds of BROTHER BUZ. BROTHER BUZ also have a 7" out on eMpTy, but the band has side projects going so we might not hear more from them. SICKO is a great pop punk band playing about town, they started Top Drawer records and released a demo and a compilation 7". SICKO will have a 7" on eMpTy by March and their label will be releasing a STUMPY JOE 7" in February. DC BEGGARS have actively stepped back into the scene after touring and have a new 7" EP out on Texas label Smilin' Ear that is really great. A cool Olympia noise band called UNWOUND has played Seattle a few times and they have a 7" out on Olympia's Kill Rock Stars label that put out the BIKINI KILL 12" EP. 10:07, Bellevue's pop punk band that everyone loves to hate have hooked up with a distribution deal through Dutch East India. NOT MY SON are a cool new band I've seen a few times that play punk with screaming female vocals, but I don't think they have anything out yet. New Rage records has been releasing what I call post-grunge releases by UNEARTH and a comp featuring STYMIE, BONECELLAR, and a few others. SICK & WRONG, Seattle's answer to Suckdog, but they can actually play punk, has been told SubPop may do an album with them. SINISTER 6 are a great garage punk band and they have 7"s out on eMpTy and Bag of Hammers. GAS HUFFER's new album should be out by the time you read this, eMpTy is pumpin' out the records. These include a great 7" by Spokane'sTHE FUMES and a weird 7" by STEEL WOOL. POSITIVE



Scene reports

GREED is practicing again and have a good 2 song demo out with a added female singer. POPSICLE has played a few shows, they feature members of ALCOHOL FUNNY CAR, THE GITS, and COFFIN BREAK. I saw this band called EMPTY SET who have since changed their name, but have a demo out under the name EMPTY SET, they feature one of the guys from THE BROTHERHOOD and Nate from CHRIST ON A CRUTCH. OFFICER DOWN has been playing around a lot, they have a grindcore/sax 7" on Rathouse Records and feature male and female singers. THE DERELICTS played 2 reunion shows to the delight of their fans. The first was at St. Joseph church, where quite a few all-ages shows have been put on since the demise of the OK Hotel, which incidently has now applied for a liquor license. ZIPGUN is composed of a few ex-DERELICTS and they have a great LP out on eMpTy. I saw THE GORLS at a party and they now have a garagey split 7" out with FLATHEAD. There is a snotty pissed off punk demo floatin' around by a band called AARONATION, but I don't know anything about them. A Crass-influenced band BRISTLE has popped up, I caught hlf a set of theirs at the Storeroom, which has free bands. The Lake Union Pub has also been having free shows, at least if we can't have all-age shows the bar shows are free! If bands want people to know about them, please contact me at 10 THINGS fanzine/ 1407 NE 45th St. #17/ Seattle, WA 98105.

There are a few cool zines to talk about. I won't plug my own too much, I'll just tell you we have 3 issues out and put one out every other month. All issues are $1 and 3 stamps. Seattle hasn't had too much going on in the underground zine scen lately, but if you sk8 be sure to get *Pool Dust*, it's only a buck from Wes at 5035 11th Ave NE/ Seattle, WA 98105. From Olympia comes *Hell Bound* for $1 and some stamps from TESC Student Housing U-208/ Olympia, WA 98505. *Hell Bound* is full of cool art, bands, comix, and other stuff. From Bellingham comes another issue of *Excursion* zine featuring mostly Str8-edge stuff and a full tape of NW punk bands. I'm definitely not Str8, but I love this well put together rag and tape, so send $4 to PO Box 3103/ Bellingham, WA 98225.

NEWS FLASH! The Washington Erotic Music Law that banned the sale of music that a group of right wing Christians tried to label "erotic" was thrown out of court after being in operation for only a few months. This should tell us all the courts actually can work for us once in a while. KCMU, Seattle's local college station is being sued by the volunteers that used to run it. The paid program director fired them all and is trying to make the station more commercial. Be warned folks, censorship is alive and well in Washington state.

Helpful addresses: eMpTy Records/ PO Box 12034/ Seattle, WA 98120. C/Z/ 1407 E Madison #41/ Seattle, WA 98122. New Rage/ PO Box85571/ Seattle, WA 98145. JAM Records/ PO Box 19806/ Seattle, WA 98109. Bag of Hammers/ PO Box 928/ Seattle, WA 98111. Top Drawer/ 4219 5th Ave NE/ Seattle, WA 98105. Rathouse/ 1900 E Denny Wy/ Seattle, WA 98122. Me-Dan 10 Things/ 1407 NE 45th St. #17/ Seattle, WA 98105. I'd love to hear from any bands and labels, especially those from states that still have forests (the Pacific Northwest).

Montreal- Welcome to another in a series of highly irregular and somewhat biased reports from Montreal. I had a bit of free time on my hands and so I sat down to do what I normally do in such situations: procrastinate. It's a lot of fun, I recommend it to anyone with too many trivial responsibilities (courses, dead-end job, band, tattered remnants of a social life that never came to fruition in the first place, and so forth). Stop pretending that you're actually going to get anything accomplished. Once you've done that, you can move up here with the rest of us.

Recently I was talking with a member of a Pickering band called Two Line Filler. Somewhere along the line of our conversation someone mentioned the state of the scene in general, and the Montreal and Toronto scenes in particular. For some reason, this person was absolutely convinced of the sheer vitality and holiness of the Montreal scene. As a four-year resident of this city, I can only speculate that (a) our friend had been spending the previous afternoon sniffing the fresh coat of floor sealer in his parents' basement, or more likely (b) this chap was so desperate over the sordid state of his local scene (a lot of folks I've talked to can vouch for this in many such instances) that he needed to believe that somewhere - ANYWHERE - the scene was happening and thriving.

Well, I hate to burst your bubble, but Montreal ain't very happening these days. True there are a lot of good bands around, but it has been noted by some outside observers, from far more cohesive scenes in, say, Nova Scotia (did someone say "Sloan"?) that too many of these bands are working against each other, content to live in their own personalised bubble instead of supporting others' efforts. Musicians in general tend to be very catty, but in Montreal there is a surprising amount of bickering and petty whining over the slightest provocations. On top of this, the common rallying centres necessary for any strong music scene are just not present - The Terminal Showbar, a shady yet still vital concert hall closed down last June; the Sonic Garage, a bar which hosted concerts by Citizen Fish and Wool among others, has changed owners and stopped booking shows (its neighbour, the Purple Haze, has started to take up some of the slack. but more on that later); and now Foufounes Electriques, the self-proclaimed "legendary nightclub" (we should have seen something coming once the club started giving itself this title a few months back) all but cut live shows off altogether, and finally closed its doors forever in January. Four grew up through the punk and alternative scenes; then all of a sudden they decided that it didn't need the scene anymore. The official alibi is that concerts of late have been losing too much money for the club to keep up. The Bovine Sex Club in Toronto almost had a sister bar in Montreal, and look, Albert, they have a souvenir booth, too! Too bad. Sure enough, though, the police were all too happy to aid in emptying out the bar on its last night its "one less place we'll have to visit", they said. Leave it up to a cop to hit you when you're down, as Rodney King might tell you.

The Rialto Movie Theatre, a large, ornate repetory movie house, as well as

the site of occasional all-ages shows over the past two years, is also closing shop. The gigs put on at the Rialto were mainly big shows for the likes of L7, Fugazi and The Ramones. Recently Marchal of the metallic REVELATION ZERO had been arranging some bills with the larger local underground acts, notably GRIM SKUNK, B.A.R.F. and GROOVY AARDVARK along with Rev Zero (natch) and ELLAM FOR ZOE in a big and very well-received year-end gig. There was also a midnight all-ages show on Hallowe'en with LES MOBSTERSs, REV ZERO again, THE SHERLOCKS and DARKNING MASS (yes that is the correct spelling, no apologies for the Quebecois 'ardcore script). The farewell bash included many of the same bands, as well as the welcome retum of trashmeisters HAZY AZUREon the rebound from a six-month period wasted on the grandiose flop film *Coyote*, starring Mitsou (the next Madonna, my ass). Incidentally, Hazy wasn't paid a red cent for their involvement. Funny how that always keeps on happening, eh?

Needless to say, no one around here is really looking forward to 1993. There are a few signs of life, however; owing to the closing of all of the aforementioned venues, as well as a hard-rock showbar called La Brique (it's been suggested that an overly-zealous auditor is responsible for all of these closings), a coalition is forming in order to put on some shows, specifically all-ages shows; the initial meetings, organised by Dan of MEGALO, included members of BLISS, ELLAM FOR ZOE, BLOOD SAUSAGE, RHODODENDRON, and VELCRO SOUL, as well as people experienced in jump-starting scenes in other parts of Canada. Also affiliated with the group is Paul Gott of THE RIPCHORDZ, whose experience in organisihg his own label, Enguard Records (see below), and numerous music publications including a small contact newsletter, will provc invaluable. It's too early to say what will become of this as-yetunnamed coalition, but at this point in time the scene is in dire need of internal organisation. Also important is the need for this coalition to hook up with the Francophone scene, as the two groups need each other more that they might suspect. All bands, scenesters and so on, anyone interested in helping out (as opposed to sitting on the sidelines) can call Dan for more information at (514) 849-8602 for more information. Onwards...

Most of the heavy underground acts have been focussing their efforts on the Jailhouse Rock Cafe, one of the few venues still open to the loud, grinding stuff. One recenl weekend saw three nights of heavy noise in a row, including appearances by SELF CONTROL, HUMAN GREED, AUTHORITY FAILS, LES PERUNIAS, and up-and-coming hardcore group FOREGROUND, to name a few. For now it's a much-needed focal point for the younger, mostly francophone punk scene, although there is always room for improvement cheaper beer would be a welcome start.

HAZY AZURE

Another venue that is catching on with the folks on the street is Hell's Kitchen, far up The Main on Rue St. Laurent. Mainly known for its open-stage policy and blues and celtic folk acts, the club has started booking heavier stuff including an album launch for the recently-relocated GENERAL FOOLS, with 8478 doing opening duties, and a Valentine's Day cassette launch by VELCRO SOUL, who will be playing the date as a cap-off to their "No Sleep 'Till Hamilton" Ontario tour; the concert will also feature Toronto faves Suckerpunch and Armed And Hammered. If these Hell's Kitchen gigs are any indication, then the accent is going to be on cheap concerts, as the club does not like charging door prices on a regular basis in any case.

Purple Haze is also a recent entry in the gig sweepstakes, as booker Dan Webster has fled the ruins of Foufounes to work elsewhere. Surprise gigs by GRIM SKUNK and THE ASEXUALS has settled into a regular Tuesday concert series focussing on out-of-town acts, with local opening acts. As long as this tiny venue does not regularly host hypejobs such as the way-overpriced Fear/Skatenigs double bill (replete with a moronic stabbing incident), then its tenure is safe.

Being the city unto itself that it tends to be, the South Shore is still putting on gigs for itself as always. Municipal spaces such as schools and church basements are a bit easier to procure for those elusive all-ages gigs, essential for a suburban community. One show came together at L'ecole Bourgeois Champagnat with MALADES MARTEAUX, LES BON A RIEN TENDANCE REVOLUTION, and IMPACT; the school has been seeing gigs of this sort for some time, and are expected to continue. One of the bigger groups involved in all-ages shows specifically is the metallic B.A.R.F., who have played a number of gigs and benefit shows along with CORRUPTED REPUTATION, among others. Methinks these folks know something a lot of Montreal bands have yet to suss when it comes to finding all ages shows...

Benefits, as it happens, are once again becoming the going proposition for the over-populated Montreal scene, supporting worthy causes around the city. A three night benefit for "Le Bon Dieu Dans La Rue", an organisation which helps homeless kids and street people, came together last December at Le Bar Dax, which has since closed down (fuck, do I sound like a broken record or what?); participants included LES STUPS, THE MOBSTERS, LES KROSTONS, REVELATION ZERO, 8478, and many others. In February, Urban Animal Advocates, in association with the McGill Society for the Ethical Treatment of Animals, will be putting on a benefit show with THE RIPCHORDZ, CLASH CITY ROCKERS, LES STUPS, ELLAM FOR ZOE, L'AUVERGNE (including ex-members of ALTERNATIVE INUIT) and others.

Paul Gott's co-operative label Enguard Records is keeping busy with new albums (all right, CDs if you must know) by Bainsville's THE STAND, who will be touring southern Ontario in March, and the Wet Spots from Hamilton, as well as THE RIPCHORDZ' latest *There Ain't No "H" In "Ripcordz", Dork-Face*. Believe it or not, this is their second album in a year, and just last weekend they were in the studio recording material for yet ANOTHER release! Man, slow down, take it easy!

By the way, if you haven't done so already, be sure to pick up the Enguard compilation *Two Solitudes*, which provides a sampling of both the well-entrenched anglo scene and the fledgling franco scene, as well as choice tracks by LES UNKNOWNES, BLISS, SAWTOOTH, LES TERATOLOGUES, BANLIEUE ROUGE and many others. Also of interest in terms of compilations is *CRSG Presents ... Montreal Music Underground*, a cassette release which is available in Montreal and by mail (see addresses below). It includes tracks recorded at CRSG 88.9 (CF cable, Concordia University) and elsewhere, with contributions by GROOVY AADVARK, MEGALO, RHODODENDRON, BLOOD SAUSAGE and many others. Seven bucks Canadian or six buck American (cash, kids, no cheques) will get you this puppy— be sure you address your mail orders to "cassette coordinator".

Recording: BLISS (recording with Steve Albini), GROOVY AARDVARK, MEGALO. Releasing albums: GENERAL FOOLS, SHITFIT (posthumous release, as the band has since called it quits), VALIUM ET LES DEPRESSIFS, BLOOD SAUSAGE (the upcoming CD release *Hungry Dogs Follow Me)*.

Anyway, that's all I have to say for now; feel free to contact me for more info, or to yell at me for not including your band, or for gig contacts or fanzine interviews (hint,hint) with my own band - take a look at my name, and then look through the report for similar band names, and you should be able to figure out who I'm talking about. The name is Dave Velcro and the mailing address is PO Box 203, Station N.D.G./ Montreal, PQ/ H4A 3P5/ Canada. Some other useful contacts: CRSG 88.9 Cable FM/ 1455 de Maissoneuve Ouest #647/ Montreal, Quebec, H3G 1M8/ (514) 848-7401; Enguard Records/ 1671 St-Hubert/ Montreal, Quebec/ H2L 3Z1/ (514) 523-2179; Jailhouse Rock Cafe/ 30 Mont Royal Ouest/ (514) 849-3030; Hell's Kitchen/ 4650 St. Laurent/ (514) 847-0855; Station 10 (small club,' open to most stuff)/ 2071 St. Catherine Ouest/ (514) 934-0484; Purple Haze/ 3699 St Laurent/ (514) 285-4551; Other sources for out-of-town acts include EnGuard records and CKUT 90.3 FM, McGill University/ 3480 McTavish St # B 15/ Montreal, Quebec/ (514) 398-6787 (the best person to contacl in regards to indie releases is Janice, who hosts the show "Head Cheese")

See ya next time, et salut..

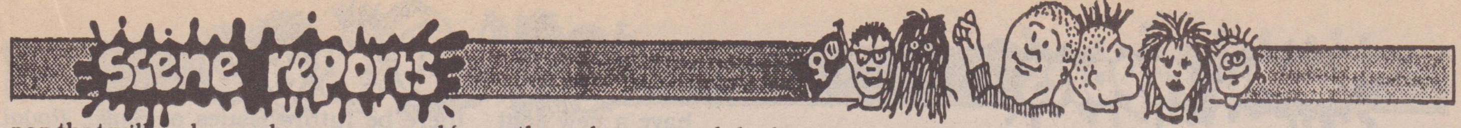
New Brunswick- Hi, my name is Lefty and I like to eat pepperoni. This is no indication of my sexual preference, however. I consider it my pleasure to be the first to inform MRR readers of the belowground happenings here in N.B., where the ever-expanding highway development project creeps closer and closer to my house.

New Brunswick consists of millions of little shit-in-the woods burgs like Hampton, where I live, and 3 cities. The closest to Hampton being Saint John, which is kind of right between the other two, Moncton and Fredericton. It would be cool if there were individual reports for each city because there is plenty going on in each, but for now I guess I'll try and cover it since I'm the only one who is so inclined to do so.

I may as well start with the Hampton-Saint John scene (the two are forever combined into one sweaty entity). Hampton is about twenty miles outside of Saint John, with Rothesay jammed in between them. In the pleasant farming community of Hampton you can find punk growing in fields like wheat. There are more bands popping up here than I can keep track of with my flesh-like pencil. The thing about Hampton is this: lots of bands, but you gotta go outside of it to see them play. Back in the late 80's,THE SCAPEGOATS (who were in another life THE BROTHERHOOD OF EVIL MUTANTS) began the non-stop chain of Hampton hard-core. Since then, the SCAPEGOATS met their demise at the hands of distant employment and habitation. They were a great band, N.B. legends, who had a unique cyber-punk kinda mosh feel that left me with a few chipped teeth every time I saw them live. Hampton-SJ have always been known as a primarily hard core scene until the last couple of years. Here's some great bands from this area (addresses below): HEMLOCK-Very innovative and talented guys who combine classical guitar with progressive metal and unique time signatures. They utilize neat instruments like the violin and glockenspiel as well. NO MORE-Throat tearin, guitar rippin' N.B. hard core with a heavy New York influence. These guys always turn the joint into one huge pit. NFA-Chaotic tempo destruction, throb and grind, I can't describe 'em. Check out their demo or watch for their 7" to be released on the Moncton label Naked In The Marsh (which i'll mention later) this spring. ABUSE MACHINE-Aggression in its most raw form, the machine will make you slaves to its cybernetic will. Lie down and acceptt your fate or get up and be part of the chaos. Weird fuckin hard core. They've just finished their first demo. THE GHERKINS-these guys rock in a way you cannot deny. Straight forward rock n roll fun, in a kind of Dag Nasty/Ramones vein. Take my word for it, you gotta get their tape. DEAD CORPS-A non-stop grinding ball of poopy rock n roll fire! DEAD CORPS believe in the entertainment value of chainsaws and waffles. Picture the Ramones meeting the Dayglo Abortions and add Merciful Fate's drummer. Evil and Keen! THE ACHIEVERS-anti-establishment, anti social and anti-everything in your gut PUNK. At least 88.8% of these boys have parts of their hair shaven off, if not all. I think they mean business. Fuckin' heavy messages carried by kickin' punk. DEKAPITATOR-Easily Saint John's scariest band. Four really big hairy guys playing speed metal to make the old Banzai label shrivel up and hide. Whenever they play, you can be sure there are lots of Slayer tour shirts in the pit. DATE RAPE-the name should say it all, but it doesn't even come close.3 really nice guys in masks playing crude '77 punk drinkin' core. MUDFLAP-intense and powerful mosh that rips right through you like a bucket of lard. These guys really flow. HERE-Guitar rock, layered and thick with a truly alternative edge. Sometimes these four lads are heartachin', and sometimes they're just plain rockin and be-boppin'. STAY, CHEESE WHIZ are a couple of new Hampton bands that I have yet to hear.

Jab Zine is the only zine to come out of the S.J.-Hampton area. P.S. Idiot produces it from his flood rat-infested basement. It's chock full of short stories, poetry, art, reviews and commentary to aid the average joe interested in our scene. You can get the latest copy P.P.D. for a buck. *Jab* has got a few compilations available, so ask Mr.Idiot about 'em. The only good record store with indies and punk stuff is located on Germain St. in uptown Saint John. It's okay in that they've got lots of posters and they always sell local stuff (it's the only place to go for the demos of locals). However, they don't carry much vinyl, except for the odd New Order of stuff or the endless stock of Chicago and Springsteen, etc albums. Oh, it's called Backstreet Records. Lately we've been having shows at a place uptown called the Local. It kind of bites because we can't advertise shows there due to possible infractions of fire codes. It's a place to play though. Any out-of-town bands that are going through the city will often play at the Waterworks, a bar on Water St, also uptown. We tend to like all-ages shows better here. If anybody wants to send tapes, vinyl, etc to *Jab Zine* for review, please do so.It will be reviewed and we'll send some copies your way as soon as possible. You also might want to send stuff to the University radio station here, CRSJ. They are still only cable FM but can reach quite a few people in and around the city. Any bands who wish to play here are encouraged and all you have to do is write to the 'zine or to me, care of Underground Prod's. We'll work something out. You might also write Chris Vautour in Fredericton. He books a lot of touring alternative music into the clubs here and in Fredericton. Again, these addresses are below.

I'm afraid things are quite stagnant in Fredericton these days. Aside from a few artsy bands that fade in and out of existance, there are only two bands that I know of. ROACH-Grungy and hypnotic

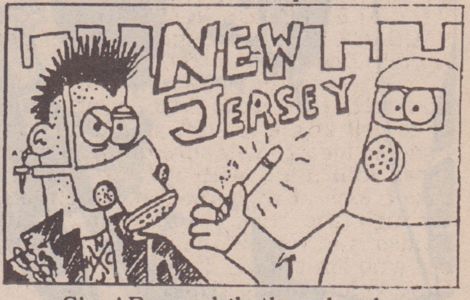


pop that will make you bounce around (a lot). They remind me of a Seattle sound meeting an east Bay kinda sound. Cool! These guys can get you gigs in Fredericton, as well. THE DRUIDS-A melodic combo that has been doing it for years. They've got a few cassettes out that you should check out. Really original and depressing rock. Son Of Freedom meet Down By Law. The station in Fredericton is really on the ball. They get lots and lots of stuff from everywhere and keep all their charts up to date. It's called CHSR and has lots of cool shows everyday. Most all-ages gigs take place at St. Charbel's Hall, a church basement that was nearly destroyed when SNFU played last year. There is also a Backstreet Records in F'ton. Same story as the S.J. one.There is no real 'zine out of F'ton but the CHSR magazine often covers shows and sometimes reviews the odd demo cassette. They always review vinyl.

Last,but certainly not least on my report is the thriving punk culture of Moncton. Ah, yes Moncton. Sweet robust and aromic Moncton; I chipped a few teeth there as well. Not to worry tho', some intense dental surgery took care of that mess. I'm afraid I'm not familiar with all the bands in Moncton, however, I can tell you about the ones I know: ERIC'S TRIP-you've probably already heard of them. They put out a 7" on the Naked In the Marsh label, were quickly picked up by Halifax management and soon after signed to Sub Pop for a 4 album deal. Watch for their Sub-Pop debut on a 4 band compilation with Sloan, etc.(for some reason this is called a Halifax comp, when two of the bands are from Moncton). THE MONOXIDES-slow, meaty and intense grunge from this once apon a time speed metal band. Cool demos out too, including a brand spankin'new one which I think is called *Slobber*. TORMENTED-Aggressive metal played extremely well. These guys are so tight if you shoved a lump of coal up their asses in two days you'd have a diamond .Check out their demo, it sounds really fucking good. IDEA OF NORTH, or IDEE DU NORD-the other Moncton band that you will find on the Halifax Sub-Pop comp. I've never heard any of their tapes, but I saw them live once at a festival at the Shipyard. Really groovy garage-twang that sounds like it should be on a Narduar compilation. Psychedelic organ, too. The drummer for this band blows me away. BAD LUCK #13-the next bomb that Moncton is going to drop on the world, they will soon be releasing their first 7" EP on the now-famous N.I.M. records in Moncton. It's being pressed as we speak! I swear people are going to be lining up to buy this one. BAD LUCK will offend you, assault you with unsolicited nudity and kick-in-the-ass '77 punk. Pogo or die sez Mike 13. EARTH A.D.-once a Misfits cover band, this trio now produces the most infectious mosh-groove metal/hard core you will ever encounter without screaming gay-boy metal vocals ruining it for you. A must to see live! Moncton has two cool spots to play and see go and see great bands.The Kacho is a club on the university campus and has seen many cool shows, you can get info on this spot through Sam Leblanc c/o Naked In the Marsh. The other place is a club downtown called The Shipyard. It's come under new management and the owner pulled some kind of ego trip and changed the name to Rixx. Everybody still calls it the shipyard. The U.K. Subs were just there. Record stores, you say? Moncton is the vinyl capital of N.B. Just go to Room 201 for a fucking great selection of vinyl. We're talking 7", imports punk and alternative, the works! The label I've been spewing on about, Naked In the Marsh, is going full-force these days, what with the 10" comp of Moncton bands just released, BAD LUCK#13's EP on the way and NFA recording theirs in Feb! Act fast on N.I.M. releases, folks. They go fast and they are limited pressings. Moncton's got a great university station called CKUM as well. If you send stuff to 'em (demos,7"'s etc) you'll be sure to get a copy of the charts should you appear. Moncton's got a handful of cool 'zines that you might be interested in such as *Venison Creek*, *Codcore* and *Vibrating Anal Jizz*. *Venison Creek* is put together by ERIC'S TRIP's drummer and Moncton scene Grandpa, Mark Gaudet. It serves as kind of a yearbook for the Moncton underground. Every year, a huge 'zine chronicling punk stuff for the last 12 months is put forth from Mark. *Codcore* is put out a couple of times each year by Mark McGrath and is full of great features on local bands and reviews. Mark spends a lot of time on each issue and they are always painstakingly proffesional. $2 should get the latest issue sent your way. *Vibrating Anal Jizz* is new and I don't know much about it, except that they were planning to put out a compilation to go with it that I haven't seen yet. A buck should cover it. Or just write and see what's going on.

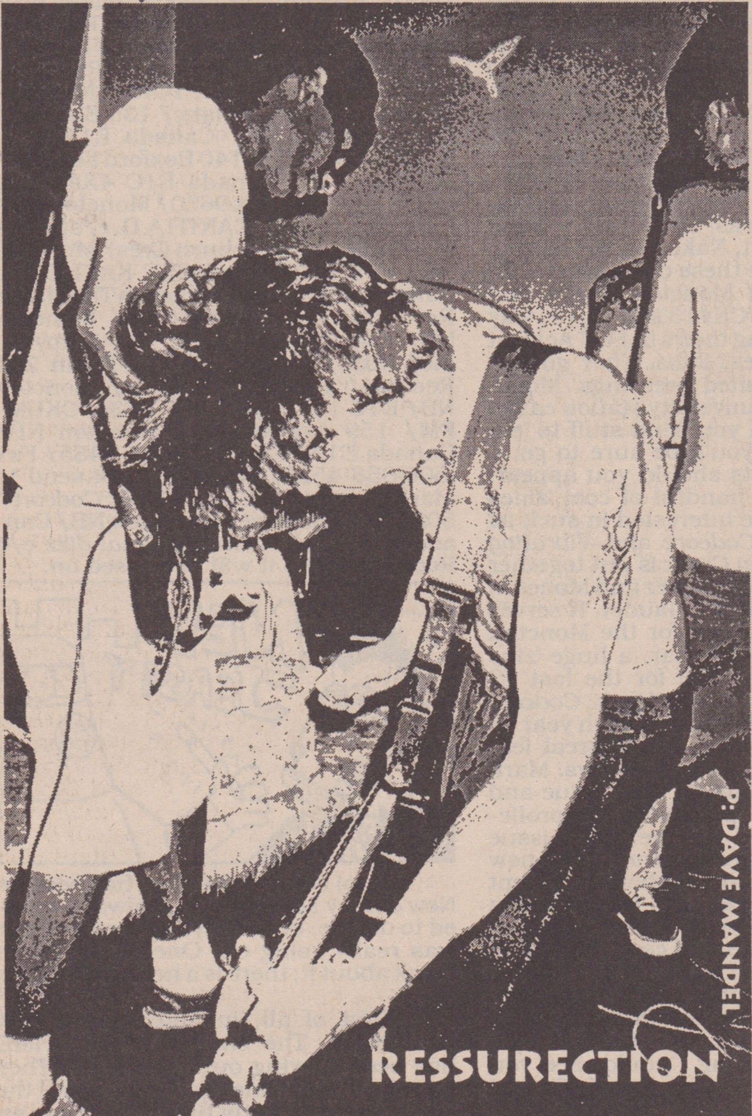
Well, I guess that covers it for now. Sorry it took so long, but this is the very first report from N.B. and I wanted to fill you in on everything I could. See you next time, cadets. My name is Lefty and I like to waste space. Goombye.

HEMLOCK/ 180 Greendale Cres/ Saint John N.B/. Canada E2M 4L6; NO MORE/ RR#4 32 Lakeside Rd/ Hampton NB/ Canada E0G 1Z0; NFA/Underground Prod's/ PO Box 267/ Hampton NB/ Canada E0G 1Z0; ABUSE MACHINE/ PO Box 145/ Hampton NB/ EOG 1Z0; THE GHERKINS/ 51 Lyden Dr/ Rothesay NB E2E 4J6; DEAD CORPS/ 8 Howard Ct/ Rothesay NB/ E2E 4J6; ACHIEVERS/ PO Box 261/ Hampton NB/ EOG 1Z0; DEKAPITATOR c/o *Jab Zine*; DATE RAPE c/o *Jab Zine*; MUDFLAP 6/ Cameron Rd Apt#2/ Fairvale NB/ E2E 2R8; HERE/ 35 Forest Rd/ Kennebecasis Park NB/ E2H 1B7; *Jab Zine*/ RR#2 Site 15 Box 39/ Hampton NB/ Canada E0G 1Z0; Backstreet Records (S.J.) (506)693-9425/ The Local c/o ABUSE MACHINE, attn. Wade Raeburn; The Waterworks (506)634-3006; CRSJ FM/ T.J.C Student Center/ PO Box 5050/ Saint John NB/ Canada E2L 4L5/ (506)648-5667/ Fax (506)648-5528; Chris Vautour/ 305 York St/ Fredericton NB/ E3B 3P5/ (506)455 5584; ROACH/ 91 Emmerson St/ Fredericton NB/ Canada E3B 6A8 (c/o Alan Muir); THE DRUIDS/ 889 Grandame St/ Fredericton NB/ Canada E3B 3Z7; CHSR FM/ UNB Student Union Bldg/. PO Box 4400/ Fredericton NB/ Canada E3B 5A3; ERIC'S TRIP/ 196 Storey Rd/ East Moncton NB/ Canada E1A 2Y1; MONOXIDES/ 3 Lyndale Lane/ Riverview NB/ Canada E1B 3X1; TORMENTED c/o Larry "James" Leblanc/ 135 Elmwood Dr/ Moncton NB/ Canada E1A 1X2; IDEA OF NORTH/ 140 Boxford Local#6/ Moncton NB/ Canada E1C 4X4; BAD LUCK #13/ PO Box 9620/ Moncton NB/ Canada E1C 9X7; EARTH A.D. c/o Shane Mazerolle/ 52 Braeburn Cres/ Moncton NB/ E1E 2L6 Canada; LE KACHO c/o Naked In The Marsh; Naked In The Marsh Records/ 115 Liberty Cres/ Moncton NB/ Canada E1A 6K6; The Shipyard (not Rixx)/ (506)855-8756; Room 201 Records/ 198 St George St/ Moncton NB/ E1C 1V7/ (506) 858-0734; CKUM-FM/ 159 Ave Massey/ Moncton NB/ Canada E1A 3E9/ (506)858-4485/ Fax (506)858-4525; *Venison Creek* send to Mark Gaudet c/o ERIC'S TRIP; *Codcore*/ 502 Blythwood Ave/ Riverview NB/ Canada E1B 2H4; *Vibrating Anal Jizz* c/o Room 201 and it will be passed on.



S'up! For a while there has been no New Jersey scene report. I always wanted to do one, but always figured nothing was really going on. Once I started to think about it, there is a hell of a lot going on.

First of all, in and around New Brunswick: The emo band LIFETIME has been playing out quite a bit. They have had some line up changes and the current one is pretty tight. They have an EP on Break Even Point and an LP on New Age coming out really soon. Both are really powerful. RESSURECTION have gone through line-up changes as well. They have a new single on Redemption and a New Age LP on the way. They have a warped sound that reminds me a lot of later Black Flag and Bla'st. New Brunswick veterans STICKS & STONES have decided to brave it out. They have a new LP on Skene! forthcoming. It's punk as fuck. Greyhouse are back together with posi-youth John Hiltz taking over drum duties. HEADSTRONG lost their old vocalist Frank. Replacing him is Tim Chunks (ex Token Entry). The band has sort of a Dag Nasty type feel. They have a new EP with the old vocalist still on it. It's good. The BOUNCING SOULS have been quiet lately, but the rumor mill has it that they have a new project in the works. HWA are a local homo-core band. It stands for Homos With Attitudes. They suck pretty bad. Other Jersey Bands: THE PIPELINE hasn't been having many shows lately, but Headache is still going strong with new record releases. The latest two are a new BLANKS 77 EP and the WRETCHED ONES EP. If you buy anything with the Headache logo on it, chances are that you are buying some



damned good NJ punk rock. Speaking of the BLANKS 7-11, they haven't been playing out much lately, but they have lots of new vinyl on the way. KURBJAW are moshy band from around Edison. They've been really strong as of late.

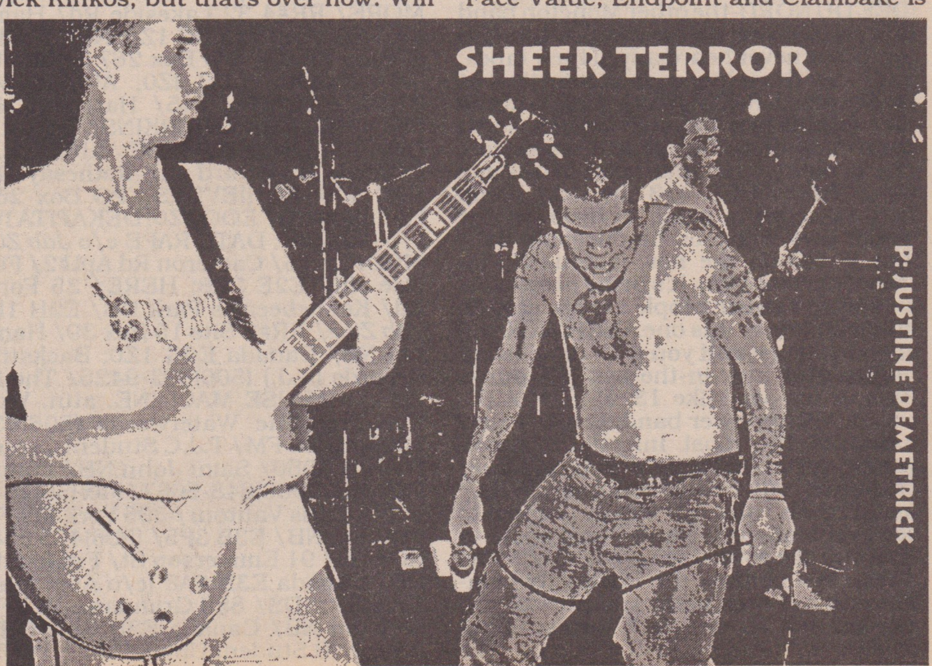
Because NYC is really close to NJ, and the scenes intermix a lot, often NY gets credit for great NJ bands. Anyway, VISION have released a new CD. It's damned good mosh-core. They've come a long way since "U and I —T-Y!". BORN AGAINST have been going through membership changes. No one knows if they are stable right now. Born Against is the next big product, Born Against is the next big thing. They have a new 10" coming out, to be distributed non-exclusively on Dutch East India. Kent McClard will be handling the other Vermiform Distribution. The label is releasing their *Fear of Smell* comp next. RORSCHACH haven't played out in a while, but they have a few shows coming up. They also have a new LP coming out on Gern Blandsten Records. Reports say it's great. I like the guys, but they seem to have some bone of contention with me. I don't know what it is. MEREL are fucking great. They just got back from a U.S. tour. They had a lot of fun. They have a new split EP coming out with Iconoclast. SHEER TERROR have released a new LP on Blackout called *Thanx For Nuttin'*. It sounds nothing like a more nihilistic Icemen. A rip- off label has released a bootleg of an earlier recording of the album, called *Ugly and Proud.* Don't buy it. The label is giving the band the dick.

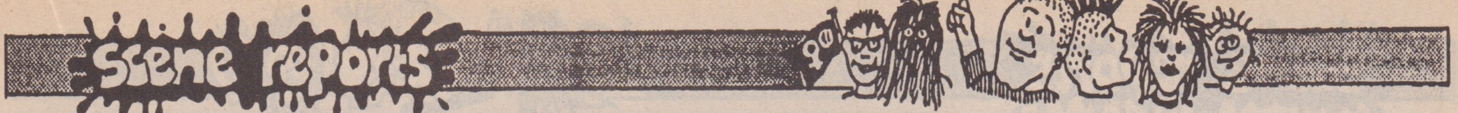
Record stores are pretty common in NJ, but its sort of hard to find good ones. Cheap Thrills in New Brunswick is pretty good. Vintage Vinyl in Fords has a lot of punk and HC but the prices run a bit on the high side. The same can be said for the Princeton Record Exchange. That store has a really big used section, which is cool. Pier Platters in Hoboken is pretty good too.

Zines: Zines in NJ are often few and far between. But a lot have been springing up lately. For a while there was a lot of zines being done in one New Brunswick Kinkos, but that's over now. Will there be future issues of *Smile, Royal Flush, Trace, Sunbeam*, or *She Blinded Me With Science*. We'll see. It's a shame, all were pretty good, especially *Smile. Lemmings* is a zine coming out of Sayreville. From what I know of the editors, it will be pretty brutal. The *Moshpit Steamroller's Nunslapper* zine has been laid to rest. *No One's Home* has also met an early demise. Suffer. Charles Maggio has a new *Mindset* in the can. No one can say when it will see light. A new issue of *Dear Jesus* will see ink soon. Happy happy, Joy joy. J Gervasi has released a new issue of *No Longer a Fanzine*. It's a great testament to a person who has grown within the hardcore scene. *Down But Not Out* is a new zine from the Trenton area. The first issue was a bit shaky, but the editor shows potential. My zine, *Radio Riot*, is more of a newsletter than a zine. It comes out monthly and is free with a stamp. I try to include music as well as a variety of other shit. Punk.

There's a lot of college radio in N.J. The three that stand out are WPRB in Princeton, WFMU in Montclair and WRSU in New Brunswick. WPRB plays a lot of good stuff. I don't know if they currently have a punk/HC show. WFMU is one of the biggest and the best stations in the state. Pat Duncan has been doing his hardcore radio show for over 10 years. He has live bands and other good stuff. His show is Thursdays, around 9 pm. WRSU is pretty good. My show, Radio Riot, is on Mon nights, Midnight to 2 am (send me shit).

Shows are kind of lame in New Jersey. They don't happen often, and the ones that do aren't that good. There is no independent co-ops like ABC No Rio, so we have to rely on college and club shows. Things tend to get a bit thin. Decent bands come to City Gardens, but the kids that go there can be real dicks. At least the Nazis have stopped coming. The Roxy in New Brunswick may be doing matinees, but who knows for sure. The shows at Middlesex college are often pretty good. A big show with Shelter, Face Value, Endpoint and Clambake is

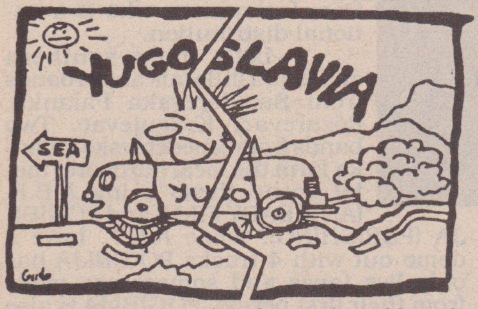




coming up in spring. It should be a real event.

So actually There's quite a bit going on in this state. Thanx. Mat Gard.

I don't have a lot of addresses, so don't whine. Lifetime/ PO Box 10404/ New Brunswick, NJ 08906. Headstrong/ 67 Handy St/ New Brunswick, NJ 08903. Headache/ 53 Myrtle Ave/ Midland Park, NJ 07432. Blanks 77/ 1303 Myrtle St/ Hillside, NJ 07205. Vision/ Busch Plaza, 101 Main Street/ South River, NJ 08882. Born Against/ PO Box 1145 Cooper St Sta/ NY, NY 10276. Iconoclast/ Ian Williams/ 7 Glendale Dr/ Freehold, NJ 07728. Cheap Thrills/ 126 George St/ New Brunswick, NJ 08903. Lemmings/ 2948 Washington Rd/ Parlay, NJ 08859. No Longer a Fan Zine/ 142 Frankford Ave/ Blackwood, NJ, 08012. Radio Riot, WRSU/ 126 College Ave/ New Brunswick, NJ, 08903.



After a couple of months of break here we are with the news from blocked Yugoslavia...In the pretext we wouldn't care much to catch political and war happenings though we've got to say that these sanctions we're under by the American government and U.N. haven't had that many affects reflecting on the life in Yugoslavia. Believe it or not, the indie music scene has grown in the meantime, and apparently because of concentration by the bands and realizing what time had come eventually to resist and fight together! The only missing link is the the lack of foreign bands coming over but let's get not much into philosophy...

Novi Sad, a town 50 miles north away from Beograd had been always known as for its skinhead movement. In its environment it gave us 2 MINUTA MRZNJE (2 MINUTES OF HATE) who afterwards done 7 demo tapes and surely left the skinhead surroundings at its best condition. Currently the best oi band from there is RITAM NEREDA (RHYTHM OF DISORDER). They put out 2 tapes (Predskaznja Tapes-*Oi Ain't Dead*, Ghost House - *Nkigo Nema*) and after a while got the LP and CD put out in German, the band cannot get the music because of sanctions (mail) but feel free to contact: Dim Records, c/o U. Grossmann/ Post Fach 1718/ Blutherstrase 15,8630 Coburg/ West Germany/ Tel: 095 6160099. G.B.B. (GENERATION WITHOUT FUTURE) is another oi/punk band from the same town and have a tape out on Predskazanje Tapes and an EP too (MRR review in June 92). They have just recently added some new instruments to their sound now having a trumpet as well as playing "ska" tunes in their regular set. The band is at this point preparing new material for their (hopefully) awaited LP to be out on Predskazanje Records, which financially is only an idea right now...

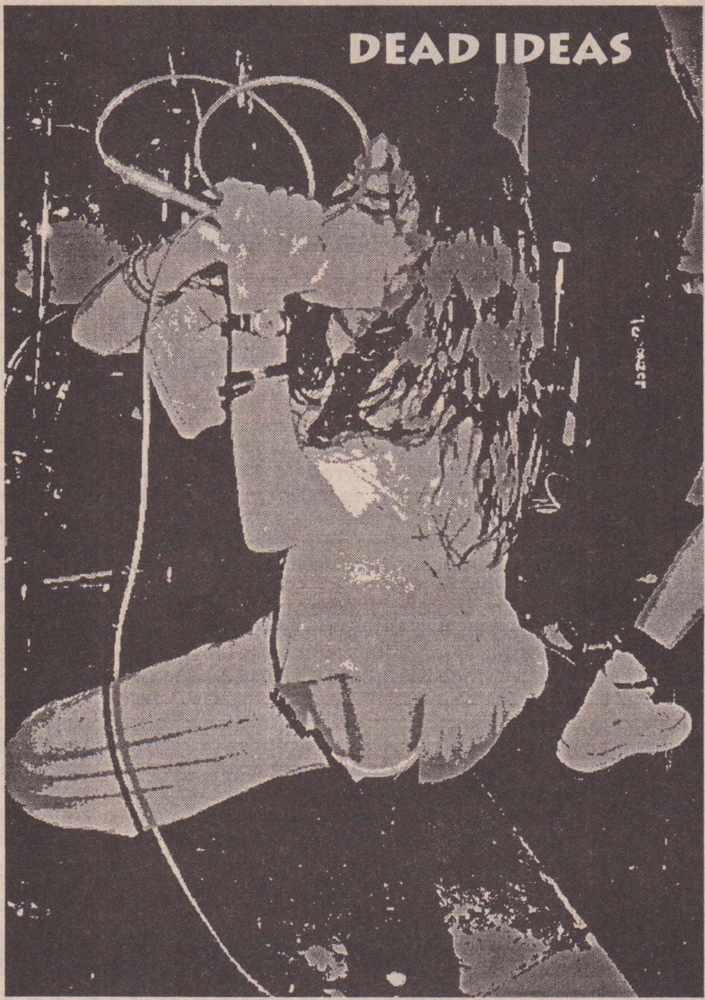
We move to Beograd. DIREKTORI (DIRECTORS) is the second leading band (apart of RITAM NEREDA) in the oi vein. They have been existing for 3 years, their first appearance was on the compilation tape *Belgrade Chronicle Vol. 1* ("U.P.C." Tapes, 1991) and on October 1992 their first LP came out under the label Carlo Records. 13 song LP might be still available at: Carlo Records/ Debarska 22/ 11000, Beograd/ Yugoslavia. If not please contact Intermusic (address elsewhere, t.a.). DIRECTORI have done many gigs so far and their popularity got mainly because of newspaper gossips "a band hitting a drug scene got arrested in Zajecar, at the rock-guitar festival," big dust about...SAHT yet another young oi/punk four member band is sadly off the road at the moment as their guitarist serves in the Yugoslav army. The band's vocalist is in the army too, so it's only a wait now left. The band has a tape out on OI!/93 Tapes (Dr. Srecko's Tapes) and the same label will be continuing to help SAHT for the future releases, let's hope the promises come out as new products. Say a word to: OI!/93 Tapes, Dr. Srecko Djordjevic/ Milana Sarca 4/ 11030 Beograd/ Yugoslavia and ask him for the tape list and the OI!/93 fanzine...thanks. DESTILACIJA MOZGA (BRAIN DISTILLATION) first appearance in public was at the brand new record put out by No Time To Be Wasted Records (Intermusic) with one track called "Sezonci." Quite a lot of promising punk band...check out the compilation LP ZIVOTINJE and KURSLUS S.S. are again two oi bands, first mentioned has a tape out on Predskazanje Tapes and the second has few tracks on a compilation tape.

Reading about musical activities by skins in Srbija most of you are probably wondering have that affected the political relationships between the youth and old. Only one word to say that we had never had red skins but in contrary, more appealing to right oriented ones. Most skins are now gathering around S.N.O. (Serbian National Defence) although there isn't really a self run skinhead's party in this country. The readers

DEFINITE CHOICE
EV

of MRR would have had a chance to read on political activism in our country if only MRR had published it; but it is our guess that MRR was following UN sanctions which we did not believe they'd done, same as "Washington Post," "New York Times" or "CNN" who sees only one side stories, the wrong ones of course...Anyway we—the hardcore/punk activists from Srbija/Yugoslavia have the rights (and guts) to write and widen the news from this part of the World so will appreciate anyone willing to know or publish the "political truth" from this country, let us know, contact "U.P.C. Tapes" or "Intermusic."

Back to the bands from the capitol, don't be discouraged if you had only read the first few lines about oi bands as there are other bands, maybe more important than them. Seen, BRAINSTORM has been reformed in February 1992, and up to now have 3 tracks released on a compilation LP called *Tito Nikada Vise* (Tito Never Again) and also we have a tape out available (just the same as comp. LP) from: Intermusic/ Goce Delceva 11/1/ 11080, Zemun/ Beograd/ Yugoslavia. Plans are to put out soon a split LP or our own LP on No Time To Be Wasted Records (005 hopefully!) in the near future. The LP is available for $6 ppd, or trade, check out the @n@rcho-punkhardcore acts. We might repress *The Nightmare Continues* EP (NTTBW 003)! DEAD IDEAS have changed the drummer and also look for a possible second guitarist. Their EP *Welcome To The Abyss* (Start Today Records 003) is hardly available; try the band at their female vocalist's address: Jelena Komnenic/ Crnotravska 13/ 11000 Beograd/ Yugoslavia, or try Intermusic's address. The band plays good, metal-core type and judging by the latest studio tracks sound promising. DEAD IDEAS have also appeared on the compilation LP *Tito Nikada Vise*, check it out. DEFINITE CHOICE along with FIGHT BACK, STAND POINT, HANDS IN ASHES and other younger bands form a unique group of hardcore-straight movement in the capitol. We're not sure if STAND POINT and HANDS IN ASHES have demo tapes but DEFINITE and FIGHT have definitely tapes. FIGHT BACK can be contacted at: Ivkovic Dejan/ Studenstka 21/ 11070 Novi Beograd/ Yugoslavia. Ask also for the video tape and live audio cassette, trade is welcome. They have a TV spot available on a video tape too, track's called These 4 band members will soon appear on the brand new compilation cassette put out by U.P.C. Tapes on *Belgrade Chronicle Volume 4*. If you want to check out the previous 3 comp tapes on this label it's hard to get them as they are sold out so hurry up, sharpen your pencil and write today for Vol. 4 at: Sunjka Dejan/ Ul. 80 Nova 1/12/ 11030 Beograd/ Yugoslavia. Other bands to follow on *Vol. 4* comp tape are BRAINSTORM, SUNRISE, EX-CESS and many more current hardcore/punk bands from capitol, trade is welcome, contact at any time! EX-CESS as you may have read before is one of the best punk-core bands in Yugoslavia and right now they are due to finish their brand new studio material for the upcoming LP probably self-titled. The sound is brilliant, so far they've done it good and the only thing left is to do a re-mix, they've recorded it on an 24 channel studio. The band is active live too and most of their gigs have audio or video taped (VHS). They appeared on the compilation LP *Popstars Play Poptones* (Dedalus Records) and have a tape on their own, live though, but good, excellent sound. The tape is sold out. Ask the band for badges if they've got any left! Contact them at: EX-CESS/*Shaved Woman* Zine c/o Andrea Tomasevic/ Nova Skojevska 67/8/ 11030 Beograd/ Yugoslavia. OVERDOSE is now at the studio Do, Re, Mi in Novi Sad and currently recording material for their CD which as I've heard should be put out by Sasa Gocanin's label Take It Or Leave It. Sasa works at the Radio Politika and has its own show (2 hours) Saturdays. The OVERDOSE CD should be pressed somewhere in Czechoslovakia but we don't hear much about from the label's manager, maybe it will be available in 2 months from now, March or April. OVERDOSE's music is another Godflesh Pitchshifter/noise/grind/industrial approach if you're wondering how they sound like, I don't know anything about lyrics though.



URGH and P.M.S. are two bands forming the grind-thrash scene around. URGH has 4 demo tapes out, are featured along with P.M.S. (PRE MENSTRUAL SINDROM) on a split cassette available either from URGH or P.M.S.'s address. URGH are also featured on the compilation LP (*No Time To Be Wasted*) with 2 tracks "Paradise Town" and "Acid Rain." While URGH's music can be described as fast forward thrash/grind, P.M.S.'s sound is to be compared with slow-grind band, all female band, and if I tell you that their latest track on the 2nd demo called "Pure Erection Signalized" sounds like "Let All Be Friends" by Doom (*Police Bastard* EP) I think it all tells. P.M.S. may have their line up changed soon we'll see if these girls stand for the longer time. Urgh contact: Ruzic Dragoslav/ Kralja Milutina 13/ 11000 Beograd/ Yugoslavia and P.M.S. can be reached at their drummer address: Stankovic Olivera/ Partizanska 6/ 11090 Beograd/ Yugoslavia. There are of course many other bands from the capitol worth to hear like SUNRISE (a mixture of Jimi Hendrix's guitar sound, Godflesh's drum machine and some grind/rock) have a 5 track demo out, plus ACROHOLIA (grind/noise), EKSTREMISTI (pure, clear punk sound), CONSUME (thrashmetal), PUZZLES (straightcore), CIROZA JETRE (Oi) and many more but will take us space for all!!! Most of the hardcore/grind/thrash or punk band's demo tapes are available by sending a blank tape+2 IRC's (or tape in trade) from Intermusic, who is a national distribution.

Let's move southern and take a little talk about bands from Smederevska Palanka, Pozarevac, Kragujevac. Two bands from Smederevska Palanka form the local hardcore/metel scene these being A.B.F. (ANTI BABY FILM) and POGIBIJA (PERISHING); while A.B.F. have a demo out with 4 tracks POGIBIJA has only live tapes and somegarage made from their first period. POGIBIJA is also featured on the compilation LP (NTTBW Rec.) with 2 songs, when they used to play grind-thrash and when they being influenced by early BRAINSTORM, they do more commercial metal today why I certainly don't know. From Pozarevac, the home town of Slobodan Milosevic (currently non-famous president of Srbia) come DEMENCIJA PREKOKS who, by the words of some people sound like Butthole Surfers although they are only 2 member band (guitar and drums). Have a tape on Take It or Leave It Tapes. From Kragujevac comes K.B.O. (this means nothing as a word if you have wondered) who got their CD put u\out

RITAM NEREDA

by the French label Onkra Records. If you can contact Onkra Records in France just try to get the CD it's perfectly done, I haven't heard the music only have seen the cover which was looking good.

Now we wouldn't be Sunjka Gvido if we'd forget the zeens! We think fanzines are the absolute part of every scene and that they cannot be avoided, absolutely no way. Although we've go to fact that the editors have been lazy during the winter 92/93 we'll just mention some old or new and upcoming issues; some we still don't know if still come out or not. *24 Hours*, the oldest Yugoslav fanzine, is still working and I am on the way to putting out number 24, will have mainly Yugoslavian punk/hardcore inside along with the photos, usual gossip, cartoons, etc., although this one will not be written in English; comes out March or April '93... The next is *Oll/93* the issue 4 will be dedicated to Serbian oi/punk bands but will be written in English so we hope it will draw your attention, 5 German marks from Oll/93 Tapes, Dr. Srecko Djordjevic/ Milana Sarca 4/ 11030 Beograd/ Yugoslavia. *Shaved Women* is by what I've seen so far good, promising, 2nd issue will have Chumbawamba, Disorder, reviews and more; available for $1 ppd. from EX-CESS address (elsewhere). *Total Noise* should have been out ages ago but the printers have lost it so Nikola (URGH's bassist) had to do all over again. He says the fanzine will have more hardcore than thrash/metal news as hardcore he could get easier. *Total Noise* number one should be obtained from Nikola Markovic, Otona Zupancica 34/51/ 11070 Novi Beograd/ Serbia/ Yugoslavia; he is a cool guy just go ahead and write him he loves mail! *Rebels* the local oi! oriented fanzine will soon come out with a new issue and if nothing else specific about this zine then it's the fact this one is written exclusively in cirilic alphabet. Send oi! news and oi! information: *Rebels* zine, Jovanovic Nenad/ Djordja Tasica 12/ 11030 Beograd.

Let's say a word about labels and distributions in Yugoslavia... INTERMUSIC is still the oldest distribution service in Yugoslavia and recently distributing the compilation LP (on NTTBW records), also prepares distribution list every month.

Your records, CD's, tapes, fanzines, newsletters, flyers etc. could get the highest attention in Yugoslavia if distributed by Intermusic so write at the address given elsewhere. Intermusic has put out a tape by BRAINSTORM (5 and 1/2 tracks) second demo which is available from Intermusic's address for 3 german marks and 2 IRC's (equal to your local currency)... The owner of Start Today Records is not going to put out records of CD's for some time in the nearest future. He is now working on putting out a tape by ATHEIST RAP (a bit influenced by rap, still a punk/core band) and maybe he will put out MITISERS (a hardcore/crossover band) from Novi Sad... United Pirate Tapes are again preparing a new compilation cassette to be out soon— bands on the tape will be EKSTREMISTI, EX-CESS, SUNRISE, BRAINSTORM and many more, probably $5 postpaid (air) from address given somewhere in the beginning of this report. Trade is always welcome! Thanks. If you stand for the skinheads and for what it stands for as a movement, then the best is to contact Predskazanje Tapes who has several tapes out. They have grown in the meantime and have put out RITAM NEREDA, G.B.B., MR. JOINT, VRISAK GENERACIJE, *Boots & Booze* comp. tape, ZIVOTIJE and more! All material available on tapes, tape traders bands or radio stations contact today: Branko Kunovski/ Gocka 47/ 11090 Beograd/ Yugoslavia.

That's all folks; we were Sunjka Dejan and Gvido Obradovic (oldest punk bones in Yugoslavia). We love you, we need you, we're missing you— yes "you" the world out there; it's sad seeing us ordinary citizens and real punkers being blocked by 757 U.N. sanction which doesn't affect the lives of guilty politicians, only ours! We are fighting them back the best we can!!!

SOUTHERN CALIFORNIA

Hi, this is Larry from Genetic Disorder fanzine in San Diego and I'll be making an attempt at letting you know about some of the things going on in SD. Keep in mind that there are so many bands and other things going on, that I bound to miss something. I'm also going to try something new in the San Diego scene reports: I'm not going to talk shit! Can you believe it? I also want to let people know that there is more to life than seeing live music, so I'm going to point out a few other of other things you can do in this town. All addresses and/ or phone numbers will be listed at the end.

Venues: Cafe Chabalaba is sort of new. It's an all ages coffee house that has had quite a few shows with a wide range of style of bands. The door price is usually $4 or $5, which includes two drink tickets worth $1 each. If you actually paid for the food or drinks, it's kind of expensive. The cool thing about Chabalaba is they have a chess and backgammon board outside that you can sit and play if you don't want to go in. It also has big windows, so if you're broke (which I would say about half the town is), you can stand outside and watch the bands.

The Casbah is a bar by the airport owned and operated by Tim Mays, the same guy who used to put on a lot of the big punk shows in the '80s. The Casbah only holds about 75 people, so if you want to catch a show with a popular band, get there early. The Casbah has shows almost every night of the week with plenty of locals and some of the bigger types of punk/alternative touring bands. Miller on tap is only $1.50.

Ché Cafe has been around for some time and had plenty of shows with well known locals and non-locals. I heard that it is open for shows again, but they aren't as frequent as they used to be. If you haven't heard already, the Ché is a vegetarian restaurant located on the UC San Diego campus. There are plenty of tables outside, where a lot of the kids sit around during the shows rather than pay to go in.

Then there is SOMA-the pariah of MRR scene reports. All I have to say is if you don't like it, don't go. Simple enough. SOMA probably has the biggest punk shows in San Diego. There are usually 800 people per show and the door price ranges from $7 to $10. There are two places to play, the main floor or the dungeon. The dungeon is usually for shows with smaller crowds.

Bands: There are tons of new bands, a lot of breaking up before they doing anything, or changing members so fast you don't know what is going on. Bands

Scene reports

3-MILE PILOT

that have broken up: RICE, but I'm sure Rop and the rest are in other bands by now. SHORT LIVED has broken up, but is reforming and are looking for a singer. If you have the pipes, drop them a line. BROCCOLI SHOESHINE are no more, I think because some of them left SD to go to school.

DAHMERS DINER is reportedly the next band to be caught up in the bidding war by the labels. MEATWAGON, perhaps SD's longest running punk band, will have a new tape out soon on Mike Monroe of FREAK SHOW'S label, Red Eye Records. THREE MILE PILOT have a new record out on Headhunter/Cargo, along with DRIP TANK, FISHWIFE, and ROCKET FTC. I also heard STRUGGLE has a new release out, but I'm not sure if it's an EP or album. Frank left SPRUNG MONKEY. He is still playing with KING WHEELIE and is occasionally jamming with NAPO. GANGBUSTERS have an EP out, but I'm not sure if it's vinyl, cassette, or CD. CANDLE has an 7" that they put out themselves. FREAK SEEN, who have new EP on Scheming Intelligentsia Records, recently returned from a short tour. They video taped most of the tour and they're gonna have a friend make a full length video. SOCIAL SPIT is back and playing shows. TRUMAN'S WATER have a full length album out, along with a couple of EP's, at least one of them on Homestead Records.

Bands that also deserve a mention are HEROIN, UNCLE JOE'S BIG OL' DRIVER, CONTRA GUERRA, BUCK-0-NINE, SHUT UP DICK, aMINATURE, THE NEPHEWS, CHICKEN FARM, TIT WRENCH, WITH INTENT, and CROSSED OUT.

I also wanted to say something about the band FORMERLY SCHLONG/D.E.A. These bands are basically one in the same. Some people in Santee organized a show around Thanksgiving with several local bands and D.E.A. basically fucked up the show and ruined any chances of the place turning into a club.

Record Stores: Off the Record is the biggest one in the greater San Diego area, with three locations. There is also Lou's Records in Encinitas. Alli Cat Records is a new record store/coffee house downtown across the street from Horton Plaza. They occasionally have small shows, but they don't carry much vinyl, if any. The Record Store in Chula Vista is also a new one, supposedly they carry some stuff, but I've never been there, so I'm not too sure about what they have to offer. Blue Meanie in El Cajon is still around for the East County. Music Trader is a used CD store that is kinda cool. Every so often you can get lucky and find a used NoFX or Minor Threat CD. They also have four CD players with headphones inside the store where you can listen to the CD before you buy it. Sometimes when I'm bored I go there, pick out four or five CD's, listen to a few of them, then leave. It's a cool way to kill time.

Zines: *P.S. Fuk You* moved to Alabama along with it's editor, Freud. *Goat*, self described as "Ultra violent publication dedicated to the darker side of life," is a new zine. I haven't seen a copy yet, but Bones of Spiderworks fanzine in Austin described it as "pretty Satanic." Long running *Black Market* is still around, but it's been quite awhile since there's been a new issue. Editor Carl has been pretty busy with other things, but I'm sure he'll have a new issue out before summer. The eighth issue of my fanzine, *Genetic Disorder*, just came out. It's free for three stamps in Southern California, 75 cents plus three stamps for everywhere else. Issue #8 contains interviews with Schlong and the Anti Heros, plus a review of the Independent Music Seminar (San Diego's version of the New Music Seminar), a Loser's Guide to San Diego, Local Happenings, music reviews, and some other stuff.

Time Killers: These are a few of the things I do when I'm broke with nothing to do. Tower Records has a pretty good zine selection. The employees could care less if you stand there for two hours reading zines then split. You can do the same thing at Bookstar. Find a good book or magazine, sit on the floor and read it. Balboa Park also has free museum day every Tuesday. The museums rotate as to which ones are free, so don't expect the Space Museum or Museum of Man to be open every Tuesday. Don't forget what I said about Music Trader.

Miscellaneous: Faque Burger (pronounced "fake") seems to be a big hangout on Saturday night. It's open until 2 a.m. on Saturday, so a lot of people stop by after shows. It's especially popular with the straight edge and vegetarian crowd because it's 100 percent soy. Even this carnivore like Fague Burgers. The burgers are pretty big and they only cost $1.30.

Livewire is a new bar in City Heights, or one of those neighborhoods on El Cajon Blvd. They only serve imports ($10 a pitcher) and they have the raddest juke box I've ever seen. Everything from Cypruss Hill to Drive Like Jehu.

I'm sorry if I missed anyone, maybe I'll write about you next time. I gonna try to send in scene reports on a regular basis (they will be shorter next time). Take care, Larry Genetic Disorder.

Here are the addresses:

Venues: Cafe Chabalaba, 1070 16th St., San Diego, CA 92101, (619) 234-2326; The Casbah, 2812 Kettner Blvd., San Diego, CA 92101, (619) 294-9033; Ché Cafe, 9500 Gilman Dr., UCSD, 0323-C, La Jolla, CA 92093, (619) 534-2311; SOMA, 555 Union St., San Diego, CA (ZIP), (619) 239-SOMA or (619) 660-2422

Bands: aMINiATURE, 2535 Kettner Blvd. #100, San Diego, CA 92101; BUCK-O-NINE, PO Box 11541, San Diego, CA 92175; CANDLE, PO Box 2096, Del Mar, CA 92014; CHICKEN FARM, 176 Bethune Way, Chula Vista, CA; DAHMERS DINER, KING WHEELIE, or SHORT LIVED PO Box 710456, Santee, CA 92072; DRIP TANK, PO Box 88900-475, San Diego, CA 92166; DRIVE LIKE JEHU or ROCKET FROM THE CRYPT, PO Box 70234, San Diego, CA 92167; FISHWIFE, PO Box 99916, San Diego, CA 92169; FREAK SEEN, 3830 Boren St, San Diego, CA 92115; FREAK SHOW, PO Box 16717, San Diego, CA 92176; GANGBUSTERS, PO Box 177156, San Diego, CA 92177; HEROIN, PO Box 17052, San Diego, CA 92177; MEATWAGON, PO Box 16377, San Diego, CA 92175; NAPO, 589 Rim Rock Rd. El Cajon, CA 92020; THE NEPHEWS, PO Box 720862, San Diego, CA 92172; SHUT UP DICK, 4215 Lois, La Mesa, CA 91941; SOCIAL SPIT, 2056 Catalina, Blvd, San Diego, CA 92107; STRUGGLE, 5420 Gilbert Dr., San Diego, CA 92115; THREE MILE PILOT, 1515 9th Ave., San Diego, CA 92101; TIT WRENCH, PO Box 8623, Chula Vista, CA 91912; UNCLE JOE'S BIG OL' DRIVER, 4748 60th St., San Diego, CA 92115

Record Stores: Alli Cat Records & Cafe, 825 4th Ave., San Diego, CA 92101; Blue Meanie, 916 Broadway, El Cajon, CA 92021; Lou's Records, 434, N. Hwy 101, Encinitas, CA 92024; Music Trader, 5728 El Cajon Blvd., CA 92115; Off The Record, (College Area) 6130 El Cajon Blvd, San Diego, CA 92115; (Hillcrest) 3849 5th Ave, San Diego, CA; (Encinitas) 515 1st St., Encinitas, CA 92024

Zines: *Black Market*, 405 Washington, Plot 212, San Diego, CA 92103; *Genetic Disorder*, PO Box 151362. San Diego, CA 92175; *Goat*, 9253 Birch St. #1, Spring Valley, CA 91977; *P.S. Fuk You*, c/o Freud, PO Box 946, Madison, AL 35758

Misc.: Faque Burger, 6109 University Ave., San Diego, CA 92115; Live Wire, 2103 El Cajon Blvd., San Diego, CA 92104

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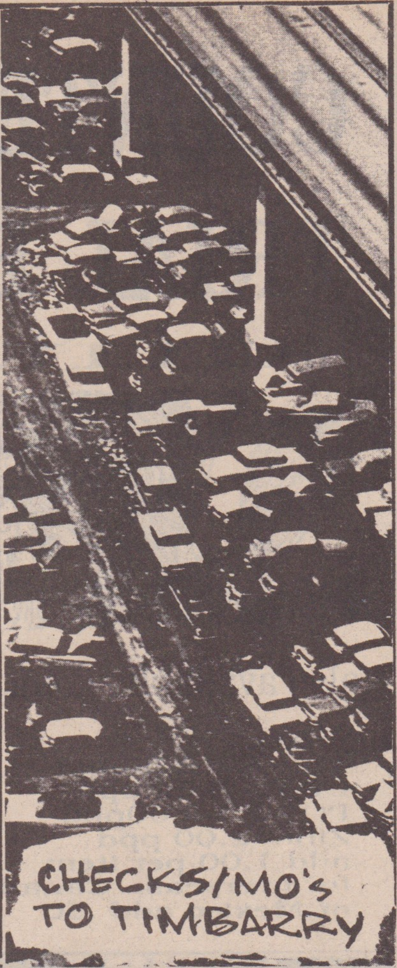

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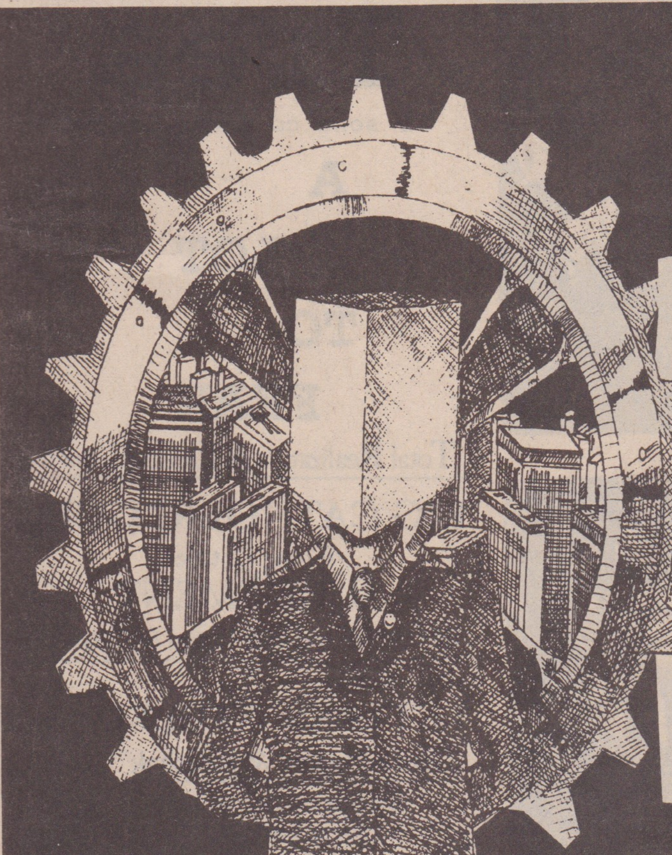

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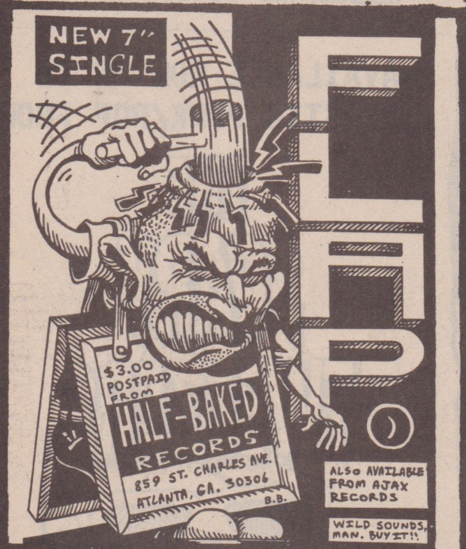
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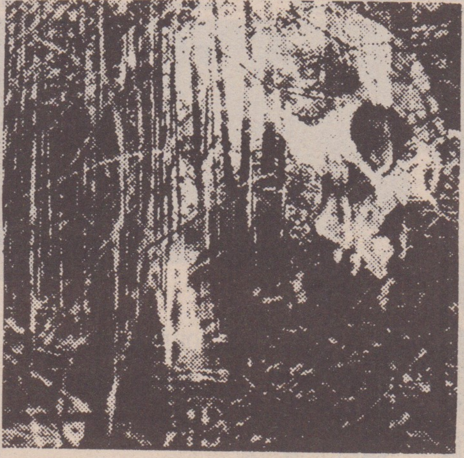

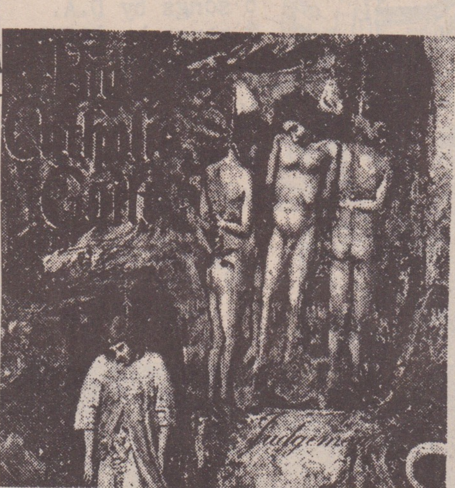
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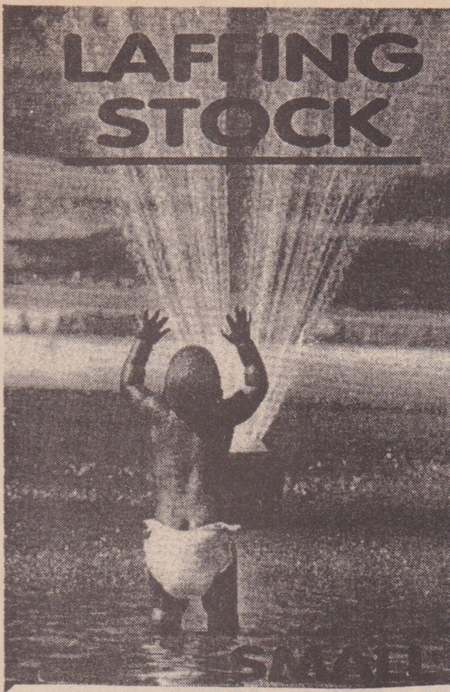
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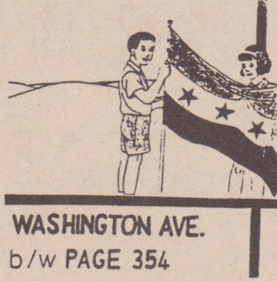

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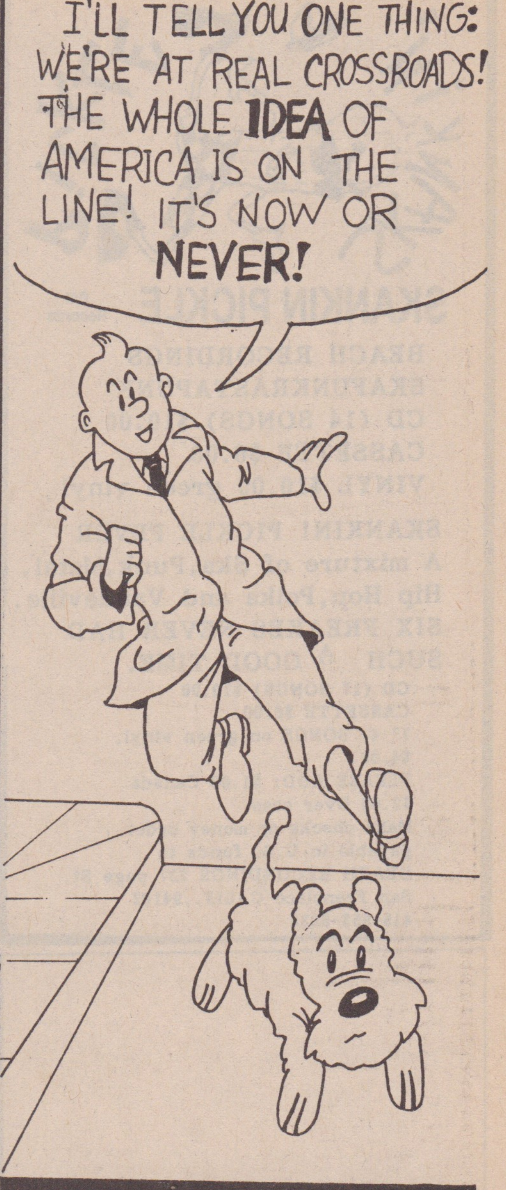
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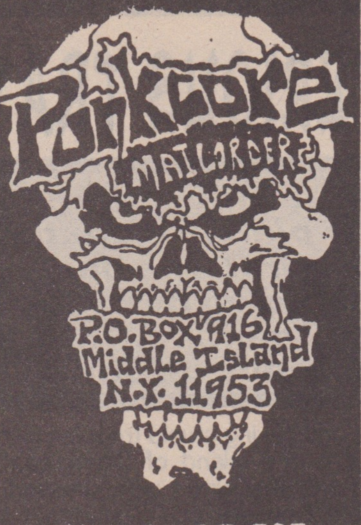

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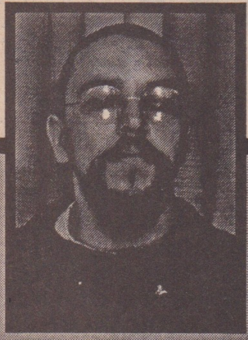


THE MYSTERIOUS TRAVELS OF LÜK HAAS

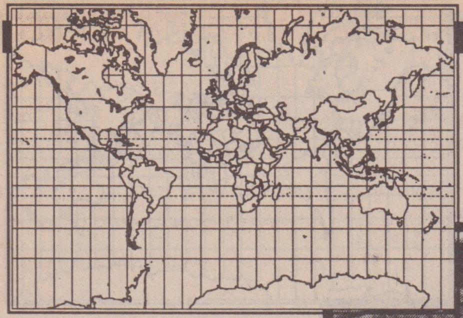
I like to travel around the world and meet punks. But everywhere I plan to go there seems to have been someone there first. His name is Lük Haas. If you haven't had your mind blown by his reports in MRR from obscure countries like Thailand, Iran, Laos, China, Turkey, etc, then you must really be boring. Interview by Devon Morf.

MRR: Who is Lük Haas? Please give us a brief introduction.

LH: I'm 29. I spent my childhood and teenage years in a quite remote rural area near the French/German border. I started travelling on my own at 18 by hitch-hiking all around Ireland during the summer of '81. The same year I started studying at the university, beginning with political sciences and psychology. I also worked for short periods in different factories, steel mills and so on, in France and Germany. From 1981 to 1984 I did some cross-European travels, to Scandinavia, Poland, Scotland and Italy. Those were the militant years, as I was a member of Amnesty International, Greenpeace, and Wei Laang Nach?, a left-wing association for the defense of our local Germanic language, Frankish. As a convinced anti-militarist, I started my national service as a conscientious objector in '84, and was a mini-bus driver for a non-profit transport company for disabled people. I later saved enough money to go out of Europe for the first time, spending a month in the Caribbean, camping on beaches in Guadeloupe (French West Indies), Montserrat (British W.I.), and having stupid troubles with the police in the island of Dominica (they didn't like the way I was dressed: old combat trousers and T-shirts). I hung around with rastas, pro-independence militants in Guadeloupe, Carib Indians in Dominica, and the fantastic local people of Montserrat. I've been travelling much more since 1986.

MRR: What type of job/lifestyle do you have that enables you to travel the globe in search of the remote hardcore/punk scenes many never knew existed?

LH: Well, from '86 (end of my national service) to '91, I worked in a middle high school as a kind of office clerk. The pay was OK and I had a lot of free time, all school holidays, so naturally I began travelling several times a year. I've always been travelling on the cheap, looking for the cheapest plane tickets, taking long distance buses (to Morocco: 3 days and 3 nights; to Turkey: 48 hours). Or long train trips (from Peking to Moscow, then to East Berlin, then to France: 9 days; from Ankara to Teheran: 80 hours...), staying in the cheapest hotels or guest houses, eating local food from street stalls, travelling by local buses. There are so many countries where life can be really very cheap, like ten times cheaper than in our "developed regions", that it's possible to travel for very little money. I've been unemployed since 1991, getting full dole



the first year, less now, probably even less in the near future, but I'm trying to get enough money to keep on travelling by doing other things, like helping people moving, doing transportation with my van. Of course, being unemployed leaves me a lot of time to travel. As long as I can get by this way, it's really fine, I have enough free time to do a lot of things which I couldn't do if I had a regular job.

MRR: What's your incentive or inspiration to spend so much time and energy interviewing and writing about the people and places you've met and visited?

LH: I was always a great fan of travels, even when I was a kid, reading travel books, dreaming in front of maps, and listening avidly to travellers' tales. I had an uncle who was, and still is, a globe-trotter, who has been travelling all around the planet for 20 years. This was a first inspiration. I'm writing about the people and places I've visited, for I think it's important to let people know what's happening musically in isolated punk scenes. I've always been interested in minority cultures, traditional as well as contemporary. I discovered MRR in '84 or so and began to read it regularly. I was amazed by the foreign scene reports, especially the Polish, Japanese and South American ones. Soon after, a friend made me a copy of the *World Class Punk* tape by Mykel Board, and I became very interested in the lesser known punk scenes. Obviously there was a broad range of countries which had scenes but had never been reported about, like Czechoslovakia for instance. And there were (and are) still more countries where there's absolutely no information coming from and we don't know if they have a scene or not. OK, sometimes there are rumors, but with no contact there the only way to have a chance to know about such supposed scenes is to go there and look for it. I thought I could try to do it as I liked to travel so much and really wanted to "discover" new punk scenes. I began with Czechoslovakia in '86, which was my first report for MRR. No punk scene should stay isolated, as one of the great things in the punk movement is the worldwide network of communication, exchanges and co-operation, thanks to MRR. MRR is very absolutely essential to punk nowadays, as it's the only zine which is read worldwide, and in which you can read news from punk scenes everywhere. So it is obviously the best medium to publish reports about "new" punk scenes from isolated countries, and so establishing another link in the global chain of communication. In "third world" or former communist countries, most punks can't afford to travel to meet other scenes, so I think it's important that punks in the west, who can more easily find the basic money to travel, go to such places and contact local scenes, then report about it and publish contact addresses. Some scenes, like the Turkish or Singaporean ones, have developed a lot since they were first reported about in MRR. If my reports have helped a little bit in this, I'm really happy.

MRR: How many langauges can you speak?

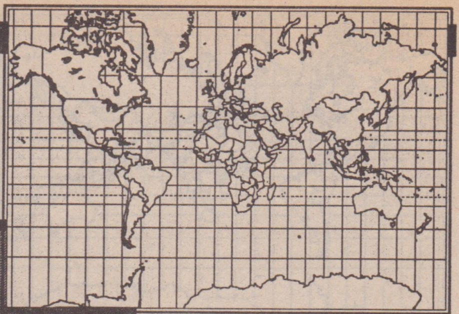
LH: Apart from French, which is my mother language, I can speak English and German, and can speak some Frankish, too. I've studied Mandarin for 2 years so I can speak some basic Chinese, and I've been studying Japanese for the past 18 months. I've studied Arabic for 6 months, but apart from the alphabet, have not much left. And like all travellers, I've gathered the basic words for survival in a few other languages like Polish, Czech, Russian, Persian, Turkish, Thai, Laotian, Spanish, Italian and so on, but I can't handle a conversation in these languages. I'll try to seriously learn Russian and Spanish next though.

MRR: Of which country you've visisted do you have the fondest memories?

LH: The People's Republic of China in '87 was a great experience. It was my first time in Asia and although I didn't find any punks then, I had there my first opportunity to act in a movie. I stayed three weeks in Canton working for "Zhujiang," a Chinese movie company. After China, on the way back to Europe, Mongolia was probably the most impressive landscape I had ever seen. I'll go back there as soon as visas will be easier to get (for individual travellers). They have a young but powerful rock scene now. Vientiane in Laos was my best stay in Southeast Asia, an incredibly quiet and friendly place, out of time. I also love Eastern European countries, Iran and Turkey, where I've got so many friends.

MRR: Have you had any near death adventures or encounters during your travels?

LH: I don't think so. I've had some bad experiences, of course, the worst being caught in a major rip-off in Kuala Lumpur, Malaysia, in '88. At that time I had been incredibly naive, and got what I had been asking for. Hopefully, everything ended well, but the situation was quite hard to handle and may have turned much worse. I was frightened to death a few times because of crazy drivers...I especially remember driving full speed, fully-loaded, in a small car with very bad tires, at midnight on the motorway out of Teheran, the driver being stoned, listening and singing to the Doors at full volume, and slaloming between lightless trucks and buses... Last October, I drove to Slavonski Brod, on the Croatian/Bosnian border, with a cargo load of humanitarian aid for refugees in my van. Serbian troops were occupying the other side of the Sava river bank, a hundred meters away, still shooting from time to time at the Croatian side. But one block of houses away from the river, it was safe. The town had been badly damaged by the bombings which ended



two weeks before. I've been asked to drive another cargo of humanitarian aid, this time to Sarajevo in Bosnia, sometime during the next weeks, and I've said OK. It will be my first trip into war areas. I'm planning a few other trips to hot places after, probably Albania in April '93 and Lebanon, Syria and Iraq during the summer of '93.

MRR: When did you first become interested and involved in punk rock? Have you ever been in a band or made a fanzine yourself?

LH: I became interested in punk rock in Poland in '83. That was the first time I was really listening to punk music, thanks to my Polish friends. They made me discover bands like Brygada Kryzys, Depress and Dezerter, which, to my surprise, I enjoyed a lot musically, and found extremely interesting politically and socially. So I began to gather more info on Polish punk, then on other Eastern European punk scenes. By chance I discovered soon after the West German punk scene, with great bands like Slime, and I definitely entered the world of punk rock. These bands had politically aware songs which I fully agreed with, combined with aggressive, powerful and melodic music with I loved. Later I became interested in the French punk scene, and then the global world scene. I was amazed, it was the first time that I saw mailorders distributing music from so many different countries, and especially, such good stuff. My first punk gig was Berurier Noir in '84. A real shock. I've never been in a band, but I thought about it many times, and once almost did it, but there's always been different problems, like not finding the right people to get along with in a band, lack of time, lack of equipment, lack of space... In '86 I started a tape label, Ukrutnost Tapes, to help promote Czech and East German bands in the West. I stopped it in '88. Last year I started to do compilation tapes of lesser-known scenes, which are released by a friend in Germany, Vasco Nogueira, on his Rebel Planet Tapes. So far we've got compilations from Hong Kong, Romania, Malaysia, Reunion/Mauritius, Turkey and Lithuania. Soon there should be out compilation tapes from Latvia, Estonia, the Philippines, Taiwan, Singapore, Cuba, Venezuela, Paraguay, Uruguay, Siberia, and China. I released one issue of a zine called *Wielka Rewolucja, Mala Ewolucja* in '88. It was a zine specializing in Eastern bloc countries, as I had gathered a lot of firsthand info from my travels, and thanks to a broken ankle, I had a lot of forced free time. The second issue was planned but was never realized as I had less time after my recovery. Then came '89, when the East European world was turned upside down and old reports or articles became outdated. Apart from MRR, I've written articles for a few other zines from Germany, France, Malaysia, Portugal... and now Russia.

MRR: When you're back home in France, what type of life do you lead? Are you involved in the punk scene in France?

LH: When I'm back in France, I still do my weekly radio show, "Mururoa Twist," on the waves of Radio Campus in Strasbourg, playing punk and strange music I bring from my travels or got through mail trades. I've been doing radio shows for 4 years now. I also organized gigs for touring bands from '87 to '91, but I stopped for it was getting too difficult to find gig places here, and I had had a few bad experiences with bands staying at my home. When it was no more fun to organize gigs, I stopped. Mail writing takes a big part of my time, too. I correspond with people worldwide in order to keep in touch with far away scenes, or "new" scenes and update my information. The most interesting "new" scenes I've been able to get in touch with by mail are the Cuban, Bulgarian, Maltese, Venezuelian and Paraguayan ones. I'm trying to invite people there to write scene reports for MRR. Apart from this, I'm still spending a lot of time at the university, I study Japanese language, as I told you before, but also ethnology. I'm putting together a thesis on "Punks In Eastern Asia". I've also got a degree in English language, one in psychology and one in cinema and audio-visual arts. In between, I'm doing moving for people, going to gigs and trying to find some time for my friends. That's the bad side of being so busy, having very little time to meet friends, not enough time to read books or even newspapers, or not enough time to listen to new records or tapes. That's frustrating.

MRR: What countries have you not visited yet?

LH: Too many to mention, like I've never been to North, Central or South America, and I've never been to Africa south of Morocco, or to the Indian subcontinent. But it's just a question of time, I'm trying to go everywhere, I'm interested in every country.

MRR: Any advice to fellow punk rockers travelling off the beaten path?

LH: Try to contact local underground scenes everywhere you go. Even if it may seem impossible to you that a scene may exist in such and such country, you may succeed in finding at least isolated punks, which is always a great experience and a mutual discovery. To find punks in *very* traditional-looking countries, try to hang around places where punks may meet: commercial centers, fast-food outlets, record or tape shops. Ask as many people as you can for information, ask different-looking youth, students, record or tape shop owners, but most importantly, music instruments shop owners, rehearsal studio owners or employees or contact local music magazines, or record labels. Then, if you find anything interesting, report about it in Maximum RocknRoll and inform the world.

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AVAIL

In the hardcore scene you meet lots of people pretending to be something fake, very few real people. Avail are five real people. I don't think any interview could ever accurately convey what Avail is like. I mean, how can you ask a question about the emotions you go thru during an Avail live set... Avail definitely has to be experienced in person to be loved, but here is a little of what these folks are about. Interviewed in November, present were Tim, Erik, and Beau Not present were Joe and Chuck. Interview by Craig Henry.

MRR: I guess the best place to start would be band history, you are not really from Richmond are you?

T: Nope, the band originally got together in Reston, Va. with different members about five years ago. We put out two demos before we moved to Richmond, then when we moved here some members quit because of the move.

MRR: What made you want to make the move to Richmond?

B: Because we came here on the night when Nuclear Assault was playing and we thought this place was crazy.

T: The night we came down to look at houses Nuclear Assault was playing at the Jade Elephant, Faith No More was playing at the Metro and there was another show...so there were hundreds of people walking up and down the street and we thought it was great. Plus, it is two hours from Reston; far enough away from our parents so that we don't have to deal with them and close enough that we could still scam off them.

MRR: So what was Reston like?

B: Reston is a way difficult scene for bands to progress and get out of.

T: Reston, like a lot of places people grow up in, is the kind of place where you live there you're whole life and be a loser or you move and be a loser somewhere else.

MRR: That's where the Jam For Man thing started right?

T: Yeah, that was started by our old singer Brian Stewart, who suggested it to a woman who worked in the community. Basically, it's an annual homeless benefit where you pay $3 and a can of food and the money goes to Reston Interfaith which shelters a lot of people. It's still going on, in it's sixth year.

MRR: You guys have a song about it right, "No Fixed Address"?

T: Yeah, it was a big inspiration for Brian to write that song.

MRR: (*I remember*) In the summer of 1990 I was at the hospital in Bethesda, MD. because my grandmother was sick and I saw a flyer there called "One Last Wish" where Avail was trying to get a terminally ill kid into the Guiness Book of World Records for the most get well cards received...

B: Oh yeah, that was so long ago. I think Brain read somewhere that one this kids last wishes was to be in the G.B.W.R. so we made flyers telling people to send him get well cards. It worked, they finally had to start making flyers telling people to not send anymore because there were so many.

MRR: That's great! OK, the obvious thing everyone would want to know about Avail is the break-up and then reformation?

T: Joe should answer this question, but since he's not here... Basically, Joe and his wife Becky had a kid and we didn't think the band could continue because of playing out-of-town and stuff like that. Plus, they would have to work extra hard to make enough money to raise a kid, but they ended up working it out so we are back together. We have limitations, like we can only do consecutive weekend trips.

MRR: And you would have rather break up than get a new guitar player?

All: Exactly!

MRR: Tim, when and how did you go from drums to vocals?

T: When we moved here and Brian quit. Me, Joe and our bass player at the time (Patrick Kennedy) continued to play and it was really frustrating because we didn't have a singer. Initially, we planned on writing enough songs to go into the studio and me and Joe were going to sing just to experiment with it. Somewhere along the line we got another singer, but it didn't work out. All this time Erik and Chuck (current drummer and bass player) were living in the house. At first we didn't even think about it, then Erik and Chuck started jamming with us so I could learn how to do some vocals and it worked out really well. That's kinda the way it happened.

MRR: I know you were still playing drums on the 7", that seems really old; how did that come about and what took it so long?

T: Actually, those songs are from the last demo, Brian Sunspot just asked if we wanted to use 4 songs from the demo for a 7" and we said "cool".

B: It took so long because we were here and both Brians were in northern Va. and we wouldn't hear about things until way late.

T: Basically it was recorded a long time ago and wasn't put out until a year after it was recorded.

MRR: What about your 12", how did that happen?

T: Adam Thompson called saying he was starting a label and he wanted us to do a record for him. Initially, it was going to be a 7", then we recorded enough for a 12". Later I joined Adam in doing the label, but it is run out of the house (not just by us).

MRR: The Avail house is like the center of Richmond, especially now with Domestik (*Reconstruction type record store run out of the house*).

B: We do a lot, but I wouldn't say it's the center of Richmond.

MRR: How did you get the record store going?

E: Basically it was started as an alternative to Plan 9 (local big record store) creating a place to sell records cheaply. It was helped out a lot by Tim being very nice, and a lot of people being into it and helping out. It does better on the road; not a lot of people come by here now and when they do they don't always have money to buy anything, which I understand. It's achieving its goal in the way that people do buy stuff here first before going to Plan 9. It's not really a record store, it's more like "I have a bunch of records if you want to buy some. If not, I understand".

MRR: Once at a show at the Kings Head Inn you introduced a song by saying it was about bands that play hard music but didn't want people to dance, what song is that?

T: It was probably "Connection". It bothers me when bands are really talented and people can't act the way they want when they see them because people put you in this system where you can only act one way. It drives me nuts when people tell you can't do this or that. Of course tough guy moshcore drives me nuts too; we have to compromise. If I'm at a show and the music drives me to do something, I'm probably going to do it as long as I'm not hurting anyone. I understand other people having their space.

E: I think if you want to move you should be able to. It's kind of like if the band is up there saying "Don't dance, it hurts people," it becomes them telling people what to do, which isn't cool.

T: I've seen a lot of bands play where there will be two people jumping around acting stupid in a circle, which does bother me to an extent. But I've seen those same bands single the people out and say "What the hell are you doing?", when a lot of times they don't know what they are doing because they are from out-of-town. The fact that you are telling someone what to do is crazy. That song "Connection" is a make believe story about going into a show and people are frustrated because they can't get their aggressions out. So afterwards, you go outside and people are fighting and the same old crap, It's about violence outside of shows.

MRR: A lot of times when Avail plays there is a 180 degree alternative to that with folks getting naked and stuff; how did that ever start?

B: Me and Tim grew up in the northern Va. Fugazi "don't dance" scene and it really started to drive me crazy because I couldn't act the way I wanted to act. So getting naked is like saying I don't have to mosh, I don't have to run around in a circle, I can just get naked and be really strange. It started when one or two people started to get naked also— then it just got blown way out of proportion. A lot of people do it now and some clubs have asked us not to do it and that's cool, I can understand.

T: No matter how exploited it's been, a lot of good things have come out of the nakedness thing. Like we will be playing a show and there will be a bunch of tough guys slamming into each other as hard as they can and fucking up the show for everyone else. If we take off our clothes, if they are generally that macho they cruise, then the show can be fun again. Then the people who want to dance are having fun and the people who don't want to dance don't get hurt. So sometimes the nakedness weeds out the machoness.

MRR: I remember after Avail played a particularly weak show with Born Against and Rorschach. You said you were either going to make things change in Richmond or move...

T: Well, the shows have gone from that one, over a year ago with 50 people, to the last Metro show we played which had 500 people, so things have definitely got much better. Now shows average about 2 or 3 hundred people, they seemed to have been bitten by the scene bug or something. Everyone in Richmond is running around being active, doing political flyers, protesting, more bands are coming through, more bands are starting, so it definitely has improved.

MRR: The crowds seem very young now, also. Do you think all the high school kids that are coming to shows now are doing so because they are into punk/hardcore or just because it's something fun to do on a Saturday night?

T: Hopefully, something good will come out of it, because that's how I got into it. Whether or not they're coming out just to kill time or not is really irrelevant because I'm sure some will become more involved. I also know what you mean because it seems like the bigger the show, the more morons there are.

MRR: The younger kids have a big impact, too, like when Inquisition had to headline over 411 because you thought the high school kids would leave after the Inquisition set if they opened.

B: That was also right in the time period where we were afraid of just that. Tim especially thought that the few bands that were here would draw people and if they played first before the bands that were on, tour people would leave.

T: It was strictly Tim paranoia.

B: Because people had to hang around to see the local band, they learned more about out-of-town bands and now we don't have to stress so much about getting a bigger local band to play shows.

T: Hopefully the Metro won't be the only place to put on shows, because it is gigantic. We are trying to set up shows now at smaller places so that touring bands that aren't so well known can come and play to 50 people or something.

MRR: That was one of the main objectives of the weekly Lee statue meetings *(a small collective of hopeful folks just began to have weekly meetings at the Lee monument to try and get things to actually start changing rather than just complaining about problems)* wasn't it?

T: Yeah, one of the reasons was to find alternative places for shows. Those meetings are still going on but the interest seems to be dwindling. Now there are like 10 or 15 people at each one. I attended the last one and it was real small but very cool and then 10 or so people were from 10 different circles of friends, so things will get spread around and things will get accomplished. The coolest thing about those meetings is that the basic premise of it was to get anybody who gave a fuck about anything—whether it was music, politics, or volunteerism—a place to meet every week and communicate with people and share thoughts. One of the cool things that came out of it, for me personally, was that I now know a lot of people that are into the same things as me and can talk to them.

MRR: It pretty much achieved its main goal in

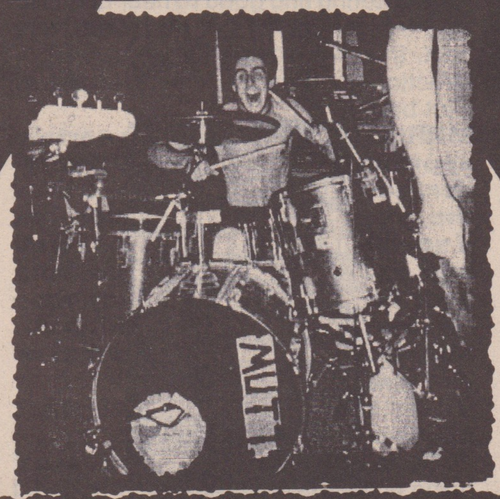
poor

that almost no one goes to Twister's now, right?

T: Actually that is one of the things that drove people away from the meetings. People who were coming to talk about politics or volunteering somewhere or music were getting stuck in a rut where everyone was just arguing about Twister's. Talking about how to do a boycott, why we should or shouldn't, etc. and that sent a lot of people away—which is o.k. because it's up to the individual to decide what they want to do. All in all, in was effective in that a lot more people are aware of the kind of shit that happens at Twisters, which is disgusting racism. I couldn't spend a penny to support a racist place. Also, a lot of touring bands have found out about it and have avoided that place. That's why we need to get a networking system going, to let people know that there are alternatives to Twisters in Richmond. It would suck for a touring band to get stuck playing there because they didn't know about it, so they are stuck playing a club that almost no one will go to for personal reasons.

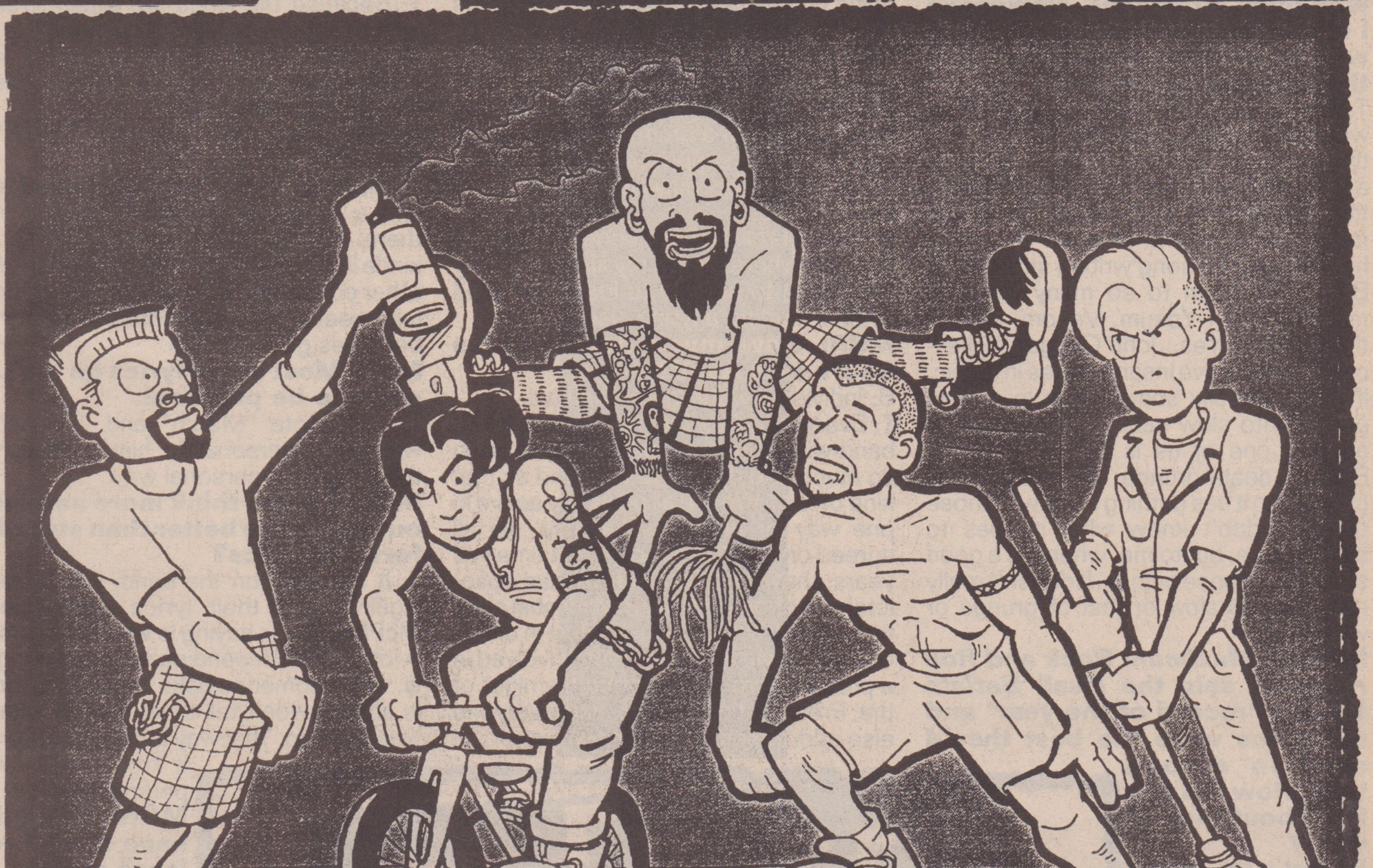
MRR: We were talking about trends and stuff a minute ago and it seems to me that to be considered punk/hardcore in Richmond you have to have a certain number of tattoos and/or body piercings. Do many ideological beliefs get discussed, because it seems to be more fashion-oriented punk?

T: Very true, to be cool in Richmond you have to have tattoos/body piercings, etc. It does seem to have become more of a fashion show rather than punk as a way of living. I don't even know if I'm way up on the word "punk" because the minute you label yourself, someone will have a stereotype about you, someone will look and say "Oh, a punk" and have some idea about what they think a punk is.



B: It's seems to me, when it started separating a long time ago into emo-core, dance, melodic, shit punk, baggy pants people, or whatever, there was this halfway medium that people were streaming towards. If you don't fit into one of those categories people won't accept you. Like, I could show up where a bunch of baggy pants Stussy people are hanging out and they would be like "whooa." I think that every scene type place has their own little cliches, ours just happens to be body piercings.

T: You can go to places where they will talk freely about being punks and they will be the most fashionable people in the world. Not pink mohawks with fungus growing out of their head and leather jackets, they will be the Stussy-wearing newly bought at the mall types. Those same people are as fashionable as the



fashion punks who say they are punk, don't say much about politics, and they don't even look like the stereotypical punk rocker. Punk's just a word now; I couldn't give a fuck what I look like, it's all in your head.

MRR: When I first heard Avail on early demos I would have described them as a melodic band with punk influences. Nowadays I would say you are a punk band with a melodic influence. Was that change intentional?

T: We just play whatever moves us. If we write a song and we are like "This is ok," then we generally trash it, but if we write a song and were like "Yeah! I like that," then we keep it. If it sounds good and moves us to play it, then we do, that's how simple our song writing strategy is.

B: We all listen to so many kinds of music: Dwight Yokum, Venom, Man is the Bastard, Yes, John Cougar Mellencamp, we all have insane tastes in music. If hypothetically someone is in a slow period, into slow music or country and another one of us is into Man is the Bastard death grunge, if the music still clicks then it has nothing to do with those things. I don't know what it does to anyone else, but to me, when it's a good song, I get goose bumps. It doesn't really matter if it's slow or fast or grunge or whatever.

MRR: A *Maximum Rock and Roll* reviewer said the Avail *Satiate* LP was 'record of the year' and the lyrics were the best they'd read in a long time. How did you feel about that review?

B: That's the kind of thing you think about when you're 14 years old. You're like "One day I'm gonna put out a record, send it to MRR, everyone's gonna love it, then I'm gonna be a big punk star and tour like the Sex Pistols".

T: We read that and were very surprised because, of course, ever since we sent it I've been reading all the MRR reviews and thinking they were going to hate us. Then Adam and I sent in a Catheter ad that was going to be in the same issue, so we were thinking the review would be bad and nobody would order it. It was very flattering and good to hear because we had just played NY and were very beat, then we picked that up at Reconstruction Records and it made us all feel a lot better.

MRR: Do you guys have a certain approach to playing live? I wonder, because I think you're one of the greatest live bands ever, but if someone didn't know you (*Tim*) and saw you onstage smashing your head in with a microphone or snare drum, they would probably wonder how much is real or if it was an act?

B: Like I said before, whatever the music moves us to do.

T: That's emotion, straight up. If I'm not being emotional, there, I swear to god. I don't dance at shows and that was my release when I was like 16. Now all my anger and frustrations spill out all over the stage when we play. I cracked my head open with a drum at the last show that we were supposed to play before the break-up because it was fully a release for me.

B: I have broken more bones on stages than anywhere else in my life. It is a very cool thing to be able to lose your mind without hurting anyone else.

MRR: How much does politics figure into Avail?

B: Individually, there is a shitload.

T: Everybody has their own politics, but band-wise, because our opinions clash so much, we don't use the band as that kind of tool. We are all politically active in one way or another. Recently, we all agreed on one thing for the first time in 5 years: that's the fact that we had absolutely no choices in the Presidential election. We all acted upon that fact in different ways. Me and Beau were involved in a protest here in Richmond the night of the Presidential debate, and everyone else addressed it in their own way.

B: In music now there is so much politics. Because none of us all agree on any of the issues as a band, we can't address them.

T: People would remember the most drastic opinion as the opinion of Avail anyway

MRR: That's like a testament to how things like that shouldn't get in the way of friendships.

B: We're all motivated by the band and we all live together, hate each other, love each other, and all that mushy stuff.

T: If everyone in the band had the same philosophies then we wouldn't learn shit This way, we can have good arguments and when you argue with someone you're usually educating yourself right there on both sides of it. Our arguments usually end up on sex though.

MRR: What made you decide to put "Hope" (*circa '88*) on the LP?

T: Joe wrote that song and sings it. I just liked that song on the first demo and we like to put an acoustic song on the end of records.

MRR: Sticking to the LP, why were the lyrics to "Predictable" not printed?

T: Because the lyrics are totally irrelevant to anyone besides those who live in the house. the lyrics to that song are about what each person in the house was doing at the time.

MRR: Tell me about "Bob's Crew"?

T: That's about Bob's Big Boy restaurant and a group of people that hung out there. A lot of friends used to go there, kinda like The Village in Richmond or any other coffee house in any city. Everyone just meets there and drinks coffee and becomes good friends.

MRR: Most of the lyrics on the LP seem to be personal.

T: Joe wrote "March" and "Twisted" which are personal to him. I interpret them my own personal way.

MRR: Do you think more ambiguous lyrics are better than straight forward lyrics?

T: It depends on the band, I love Born Against and their lyrics. What Sam McPheeters is saying is what he means. A lot of time, depending on which song it is, when someone asks me what a song is about I won't tell them exactly what I was thinking. That way they can interpret it from their own perspective.

MRR: So you have a new release soon?

T: Yeah, we are gonna have a new 7" on Catheter whenever Adam and I have enough

money to put it out. It's weird because it's gonna be a 2-song 7" which we feel bad about, but we'll sell it as cheaply as we can. After we broke up we had all this band money leftover so we decided to record our last 2 songs before we all went our separate ways, and as it turned out we got back together so we wanted to put those two on vinyl That's a lame excuse for having a 2-song 7", it will be out eventually though. The songs are "Mr. Morgan" and "Connection".

MRR: What is "Mr. Morgan" about?

T: It's titled after an elderly man who used to work at Greyhound in Richmond, who was beaten to death with a stick for $5. That's the inspiration for the song and the philosophy is that in America you're led to feel more vulnerable when you get older. Another inspiration was when I talked to my dad who just turned 50 and he said he felt the same as he did when he was 18. Just some of my personal feelings about getting older.

MRR: You said you would sell the 7" as cheaply as possible and I can believe that because I couldn't believe the Avail LP was only $5.

T: Right, and $6 postpaid. Adam and I had to change the overseas rates because we were losing money, but it's still as cheap as possible.

B: Not only is it better that more people will buy it, but more people can buy it, that's the key.

T: When we lived in Reston with our parents and worked, we were banking and could spend $10 on a record. Now, we get a little kick of reality with 10 people all living in one house and trying to make money any way they can, you realize most people can't afford to do that.

MRR: So, it's obvious that you aren't all that interested in making a big profit from the band, label, or record store?

T: There's nothing wrong with people making money as long as they are not ripping anyone off. I'm sure one day if we ever get good distribution we won't be able to control the fact that they jack up the price in record stores. It's unavoidable. As long as you consciously try to keep it as low as possible, that's pretty much all you can do.

B: The places like Reconstruction and Blacklist are doing it right..

T: It might be nice one day to finish a weekend of shows and stick $25 in our pocket for food or something. All our money goes into a band fund for shirts, recording, etc. We just started a policy where, after expenses, each band member gets $5 to eat.

B: $5 a day for food is a luxury. It's like "Yeah!".

T: Before we were just eating on money out of our own pockets, so basically we don't give a fuck!

MRR: Poor, ugly, happy, (*Avail logo*) right?

B: Fuckin' A right, that's it.

TIMEFRAME
SWEATING IN THE KITCHEN
GETTING VIBES FROM THE TELEVISION
STATING WE ARE NOT SET FREE
ANOTHER NIGHT OF MISERY
IT BROUGHT ME CLOSER TO HOME
AND IT CUTS ME TO THE BONE
TO SEE THE STARES OF THE BEATEN MEN
I KNOW THAT IT WILL HAPPEN AGAIN

LATE AT NIGHT I SEE THESE THINGS
HOLDING WHAT THE FUTURE BRINGS

AND STRUGGLE WE MIGHT
TO LEARN WHAT'S WRONG AND RIGHT
BUT I'VE SEEN THE BLOODSHED
OF A HUNDRED FIGHTS INSIDE

WRONG TURN ON A LONG DARK ROAD
A PAIN THAT WILL NEVER SHOW
THAT NIGHT WE LOST A FRIEND
A WOUND THAT WILL NEVER MEND
WE TOUCHED DESPITE THE GRUDGE
A MEMORY THAT WILL NEVER BUDGE
A FEELING THAT I WON'T FORGET
A VISION FROM WHEN WE MET

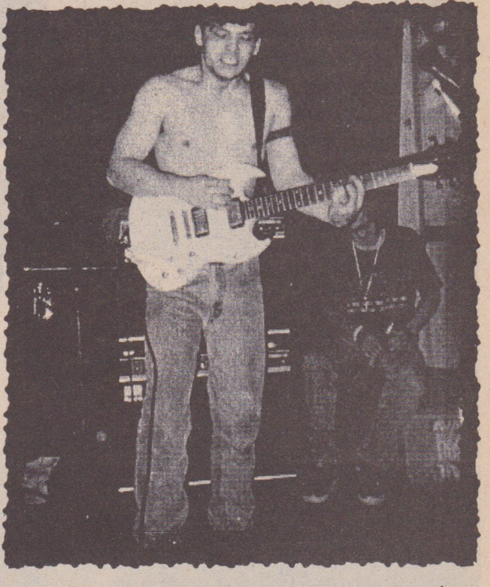
SOME PEOPLE HOLD INSIDE
WHAT OTHERS KEEP ALIVE

I AM
STRONG ENOUGH TO SUCCEED
IF I STOP
AND SPEND MY TIME
HOLDING
ON TO SPECIAL THOUGHTS
THAT I
FEEL I NEED TO KEEP

happy

MRR: OK, some guy from Epic Records heard the Avail LP, he likes it, he comes and says he wants to put out the next Avail LP; what do you do?

T: I think it's a real moral issue for a lot of us. Me and Joe were just talking about this the other day. The conclusion we came to was that it would have to be 100% on our terms. By that I mean low price records, low door prices, cheap shirts, lyric sheets, they wouldn't have any of our publishing rights, they couldn't use our logo for any of their money-making schemes, etc.. Then we would do it. *(laughter)* But that's the most far fetched dream that would ever happen. We try not to discuss that kind of stuff because it's never gonna fucking happen. The reason that came up was because we were suppose to play with Clutch at a DC show, but they couldn't do it. So as a favor they asked if we would want to play with them and Prong at the 9:30 Club. It would probably have been a $9 or $10 door price and that was a real moral dilemma. I got on the phone with everybody because I didn't know where they all would stand and everyone was pretty much not into it. I felt relieved about that, because I didn't want to do it.



MRR: What's the cover art on the LP?

B: There is a guy who paints different styles of graffiti around here and that was painted on the wall behind our house. We really liked it and that wall is a part of our environment, we wanted to put part of ourselves on the record.

MRR: What does the title "Satiate" mean?

T: First, it is tradition for us to use a word from a song as the title of what we have out and "satiate" is the chorus of "Pinned Up". It means to satisfy, the way it's used in the song is sarcastically because that song is about a person being abducted and harassed, and basically a person of power will take advantage of you. Second, we were semi-satisfied that we were finally going to have a 12" out so we made that the title.

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INTERVIEW BY CHRISTEEN CURRAN
PHOTOS BY NICOLE

MRR: So how did you guys get together anyway?

Beth: Well, we've been together awhile now. We originally formed down in Isla Vista. We went through a couple of members ...well a drummer

Carla: It's so bad we just ditched this guy ...Beth walks up to this guy and just says "No you're out!

Beth: I just said "Joe we've been talking and he said "I thought I was part of "we"...

Katie: Claudia joined the band a few months after we started and Kelly started playing guitar for us this year but she played bass for us down there....

Carla: And what happened was Claudia and Katie moved to SF before the rest of us, so we played without them down there and then what happened when Beth went to Europe was Kelly played bass and our guitar player didn't move with us...

MRR: Didn't you guys have a saxophone player as well?

Katie: Oh Inga...we miss her ..but it got to be kinda....

Beth: A circus...We could barely fit onstage at the Chameleon .

Beth: Someone wanted us to play The Blue Lamp.....I'm all ...uh I don't think so.

Katie: So we all started playing around down in Isla Vista originally ...

Beth: We were in like garage type bands, Isla Vista has a really good underground scene... Anyone who wants to basically can be in a band.

MRR: What were some of the bands you guys played in?

Katie: I was in Butt Death, sort of a Spinal Tap tongue-in-cheek band. I was kicked out of 3 bands ..I was playing with boys and it was like "Oh, you're not good enough". Beth was in Dope Brownie , the Umbilical Cords...

Beth: ...and the Manson Girls.

MRR: Well its funny I always thought of Isla Vista as the home of big waves big boobs and big hair...

Beth : We like to go down on Melrose and chase people with big hair....

Karen: Oh yeah, but it produces this polar opposite effect down there. About 10% are really into punk, so it's a really cool scene.

Beth: We were the total art opening band down there. We also played benefits for the Green Party and Take Back the Night, which is an anti rape organization,,,

MRR: Is there any truth to the rumor that you guys have a frat boy still strung up in your closet as your personal sex slave?

Beth (*sarcastically*): Yeah, we went over big with the frat boys,,,,

Katie: We'll play anything ... barb-ques, clubs,,,,

Beth: I know. One of my "East Bay friends" said to me the other day, "Oh I'm so glad to see you're playing Gilman. I thought you were one of those stuck up San Francisco bar bands...."

Karen: Plus, if you just play Gilman, you're almost preaching to the converted. It's like you have this message to convey but you're saying it to the same Gilman St crowd....

Katie: Like when we played Nightbreak with MCM & The Monster....

Carla: Yeah, two people there liked us.....we got pretty obnoxious that night....

MRR: So what's up now ? Didn't you just do a northwest tour this past summer?

Katie:: Yeah we played Olympia ....and Beth stayed up all night drinking coffee at Winchell's Donuts ...

Carla: It was all out-of-town bands, so no one showed up...

Beth : We avoid big crowds.........

Katie: And in Portland we played with Icky Boyfriends and Dirt Clod Fight. We had to sneak into the motel room because you couldn't have more than 2 people in the rooms.......

Beth: They tried to pick us up as prostitutes. We were leaning against this chain link fence and we noticed that six different carloads of white males kept cruising by and slowing down...

Photos by

Katie: Carla had on a white sequined dress with a white wig and white go-go boots...

Carla: Yeah, it was like "Hey, you in the white dress ...In the car....NOW!

Beth: I'm sure it had nothing to do with the fact that we were right around the corner from an adult book store.

Katie: So we've had a lot of great experiences on tour...

Carla: The last tour we did we got in a car accident.

Katie: But we met this guy in Oregon who said he'd help us do our covers real cheap!

MRR: Well speaking of fiascoes, aren't you in some type of legal shit right now because of your former name, PMS?

Beth: Oh, Pat Mary and Sandy? We did a show and it was advertised well so they saw us on a poster.

Karen: They called us and told us they were the "real PMS" and we would have to change our name.....

Katie: The only contact of anyone in the band they had was Beth, so they wanted us to disclose the six "unnamed members of our association!"

Beth: I won't, even it they torture me!!!!

Katie: One of them sent us this letter all misspelled on the alleged lawyer's legal letterhead.

MRR: ...Probably stolen from some temp job!

Karen: Yeah!

Katie: Anyway they said they've been in the Bay Area longer and we were ruining their reputation.

Beth: Damaging their commercial image...

MRR: They're doing a good job of that themselves if you've ever heard their music!!

Beth: Yeah, they don't realize that people can distinguish between punk rock and acapella......

Katie: We thought of challenging them to a "Playoff" like a clapping marathon.

Carla: Yeah, the loser sends them all their bloody tampons!!!!

Katie: So we're changing it now to Cockpit...

MRR: So your music reflects a lot of different styles but mostly it's pretty hilarious punk in the best Ramones tradition, which is probably the reason I like you guys so much. What kinda stuff do you listen to anyway?

Katie (bass): Black Sabbath, Kiss, Red Aunts, Neil Diamond Jerry Vale, Icky Boyfriends...

Carla (lead vocals): X , The Shirelles, The Shangrilas, Carol Channing...You too could be Carol Channing!

Karen: (drums): Tom Jones, The Go Gos... Charo!!!

Kelley (guitar): John Denver.

Claudia (keyboards): I love Tito Puente, all Latin Jazz...

Beth (bass): Ramones of course! Wendy O Williams, the Humpers, Lazy Cowgirls. We used to do an Annette Funicello song which was pretty hilarious......

MRR: So I'm noticing you seem to be playing around SF a lot more lately. Can we expect a record release soon and maybe an upcoming tour?

Beth: Well, Claudia's car got stolen and that kinda crimped the tour plan pretty quick.....

Katie: But we're doing a 7" with 4 songs that should be out in April so we're pretty excited about that..

MRR: Is there anything else about you guys that MRR readers should know?

Kelly: Yeah! Bring beers!!!!!!!!

SUGAR SHACK

SUGAR SHACK: HAT EATERS ANONYMOUS

Kings of the Houston scene for well nigh six years now, Sugar Shack haven't exactly been spotlight-bathers lately. . . .True, there's *Charmer*, their first LP on Cargo, an impending Australian tour, but their inability to play out with anything approaching regularity (*at least until recently, anyway*) has prompted many of the inattentive to relegate the Shack to the "whatever happened to" pile. Or perhaps, their fall from favor among the torn jeans 'n' Doc Martens crowd is due to their conscious rebuttal of snooze-inducing musical trends — "grunge," "sludge," "Seattle," "long hair," ad nauseum — in favor of a classic, 60s punk buzz and roar which (let's face it) our grandchildren are A LOT more likely to appreciate than Pearl Jam. In any case, the new LP (*which the boys want you to purchase ON VINYL*) stands to annihilate all post-rockist pretenders and re-write Houston music history with Sugar Shack on the top of the heap (*where they've really been all along*). The interview was conducted in their practice space on 10-6-92 (if you care) under the influence of, well. . . . never mind. The title of the interview? Never mind that, either.

Mark Lochridge: Vocals, Height, Andy Wright: Guitar; Kyle Krock: Guitar, Fake last name; J.R. "The Cat" Delgado: Bass; Stacey Spitzenberger: Drums, not present; Tom Carter: Badering interview

BORING HISTORICAL QUESTIONS

MRR: When did the Party Owls end and Sugar Shack begin?

Mark: Late '87.

Andy: In '87 we did that last tape with Hancock (*John Hancock, drums, now with Stinkerbell*) then he moved and we didn't play anymore. . . then we got Austin (*Thomerson, guitar*) and played a few more shows without really having a name and J.R. insisted on calling us the Party Owls in order to get people to come to his newly opened club, the Axiom.

J.R.: I had to make money off of you somehow. . .

A: Austin and Kevin (*Constantelli, drums, now in Manhole*) were both disappointed when they found out they joined a band that wasn't the Party Owls. . . You can't have the Party Owls without Robbie (Rob Glob, ex-vocalist extraordinaire).

M: Didn't have Robbie, didn't have a sax.

A: Plus, we had long hair — The Party Owls never would've had long hair.

MRR: What's Robbie up to these days?

J.R.: Uh. . .

Kyle: Cross-dressing.

J.R.: Yeah, he's cross-dressing these days. . .

A: Cross-dressing in Seattle — He's a cross-dressing commie.

MRR: How do you explain the transition from the "heavy" Sugar Shack to the new "garage" Sugar Shack?

A: It all dates back to that last Party Owls tape we did in '87 which had a mixture of gargey stuff and grunge stuff — It just depended on who was in the bad at the time, which kind of music we were doing. . . . when Lymon (*Hardy, drums, now in Ed Hall*) was in the band, we kinda did the gargey stuff. . . Brent (*Prager, drums, now in Cherubs*) slowed everything down into this heavy grunge stuff. . . and from then on we decided to just go back to the garage.

K: Most of our garage songs date back to '87.

A: We were doing both styles before Sub Pop even existed, as far as we knew. . . The timing was right; they had long hair, we had long hair; they played punk shows, so did we. It was all mere coincidence. (*pause*) And we're sticking to that story!

M: We didn't jump on no bandwagon!

MRR: No one'll believe you.

ANDY WRIGHT, GUITAR GOD

K: Garage music only takes two chords.

MRR: So you don't anticipate becoming virtuosos. . .

A: Hasn't happened yet.

MRR: You don't want a guitar column in *Rivethead* (*local Houston metal mag*)?

A: There's a lot of guitar players that probably learned by watching me.

K: Hence the plethora of shitty bands.

THE REVELATION

MRR: All right, what's your favorite soft drink?

A: When I was a kid and went on vacation, I'd always drink the regional soft drinks I'd never heard of.

M: Early experimentation.

A: We do the same thing with beer now, but since we never leave Texas, we always drink Shiner.

MRR: How do you feel about the demise of Shiner as the hipster beer in Texas? It's vanishing from the bars.

SUGAR
SHACK
PILLS

K: It is?

J.R.: What? Why?

MRR: Too expensive, Coors bought 'em and drove the price up (*merely a rumor, I'm afraid*).

K: Coors bought Shiner??!!!

M: I remember that. . .

MRR: They raised the price so more people'd drink Coors.

(*stunned silence*)

M: We're going to have to end the interview right now.

RELIGION

A: J.R. uses a refrigerator for a bass amp.

MRR: Tell me about dropping it down the stairs of the practice space the other day.

K: Other day? Every day!

J.R.: That's the only way I can get it down. It's so big I just let it slide down the steps. . . My bass is a '63 maybe . . . longscale S.G.

MRR: I'm sure our readers would know what year it is.

M: Just run a photo.

K: That's the kind of bass that *Rivethead* readers would do some kind of Satanic ritual to.

J.R.: It looks pretty Satanic, that's why I like it. I'm one of those Satanic Hispanics.

MRR: Do you guys feel, you know, Satanic at all, when you get up on stage?

(*pause*)

A: No.

MRR: You don't burn crosses on your foreheads?

K: That hurts! . . .

THE RECORD Charmer

A: Time (*Kerr, producer*) and Spot (*engineer*) totally knew what they were doing and made us feel comfortable and we knocked (*the record*) out in two days. . . Dealing with labels, though. . . . it's really frustrating cuz you don't know if they really understand what you're trying to do and how they're going to market you and why the fuck it takes 'em so long to put it out. They (*Fistpuppet Records*) had some plan where it had to come out in the Fall, cuz that's when the kids go back to school.

MRR: What was the deal with King (*Koffee, Butthole Surfers drummer and Trance records bigwig, who rejected the Sugar Shack LP because it wasn't "artistic" enough*)? What did he think he was getting into (*when he solicited the LP*)?

A: That seemed kind of weird, he'd heard our singles, seen us play at least twice, so he knew what we were doing. . . so he had to have known.

M: Plus the stuff on the LP isn't that different from the single.

A: We were shocked that he wanted to do it in the first place. . . I thought he must've wanted to branch out. We weren't like (*Trance bands*) Pain Teens or whoever. . . Crust. . . If we were like those bands we'd probably be on his label, but we've gotta do what we want to do.

MRR: So, what, do you feel the singles were more "artistic" than the LP?

K: I don't think "artistic" has anything to do with ANY of it. . . Danny (*Flame, Butthole's roadie*) was with (*the Butthole Surfers*) on the Lollapallooza tour that year and he said King listened to the side of our tape that had "Worthless Women" and it had different versions of it over and over and I think that drove him away from it. . . He heard it over and over and over and he'd be smoking that killer Butthole Surfer weed. . . .

R: "Man, I gotta put out this LP with the same song on it three times! What a drag!"

AUSTRALIA

A: We're saving our money (*to go on tour there*) right now, if anyone wants to pitch in.

MRR: There'll be a P.O. Box at the end of the article.

Mark Lockridge: part of Sugar Shack's no-star lineup.

A: If people give us enough money we promise not to come back.

KINGS OF THE SCENE

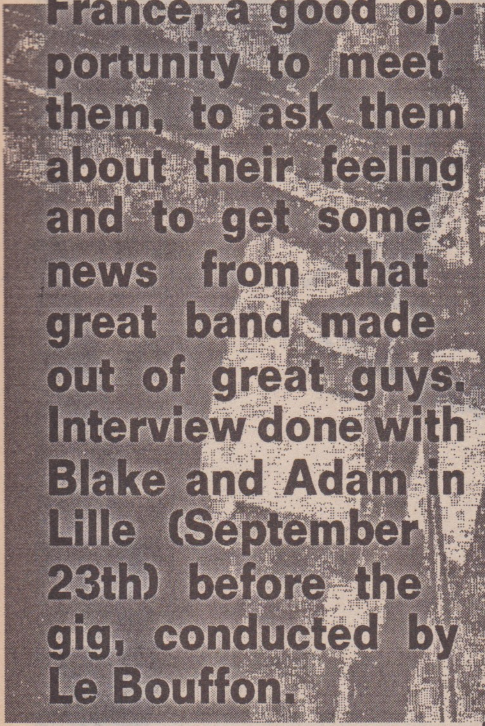
MRR: How do you feel about the Poor Dumb Bastards usurping your position in the scene?

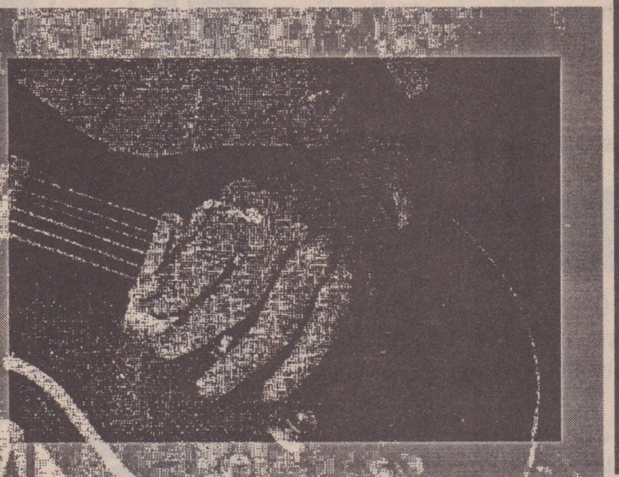
A: Did they?

SUGAR SHACK
P.O. Box 131172 / Houston, TX 77219

JAWBREAKER

Jawbreaker toured for the first time in Europe in Autumn 92. They played 3 gigs in France, a good opportunity to meet them, to ask them about their feeling and to get some news from that great band made out of great guys. Interview done with Blake and Adam in Lille (September 23th) before the gig, conducted by Le Bouffon.





MRR: What happened between *Unfun* and *Chesterfield King*?

B: Well, we finished school. Chris and I finished school in New York and Adam finished school in Los Angeles. We broke up for a little while after the tour and just did school and lived our life free of punk rock. And then we moved to San Francisco, all together wrote songs and that was it: recorded. So now, we are living in SF.

MRR: Did you choose to move to SF only for music or.....?

B: No, we liked the city. We've been there. We toured through there before. We had a lot of friends who happened to be in bands also. It's pretty conducive to everything. So it's a nice place to live. There are a lot of bands—there's a million bands. So, if you are smart and you are in a band, you wouldn't move there because everyone wants to play all the time. But it's worth it! You wanna know about my throat? I have a giant callous on my vocal cords which prevents me from singing, so we're gonna drive directly after the show tonight. We're gonna take the boat straight to London and see a doctor and hopefully schedule surgery for a week from today so that we can finish this tour. So don't be disappointed tonight if the vocal sounds really bad.

MRR: How long is the European tour?

B: Seven weeks.

MRR: And you started it in the US?

B: Yeah, we toured for about a week, in the States, very quickly, just to come across to NY and we flew out of NY and started here. We've been to Holland, Germany, Switzerland, Spain, and France once before.

MRR: Is it the first time you come to Europe as a tour?

B: Yeah.

MRR: What do you think of it?

B: I think it's great! I wish I could sing more. There are certain songs we can't even play because I can't even get near to the notes, so it's limiting our repertoire but aside from the band, it's amazing. I love everything I've seen.

MRR: Doesn't it go too fast?

B: Well, I'm kind of an insomniac. So I wake up early. So I walk around. We have days off, 5 or 6 days off. It's very busy. It's really hectic. You can't help it. But even gas stations are valid culture. It's true! You can tell about a lot places thanks to their gas stations.

A: We didn't hit a lot of tourist attractions but we've been able to see a lot about the HC underground, squats. We had a couple of fiestas in Spain. Amazing! Some carnivals where everyone's going crazy, little kids drinking beer, it was pretty amazing! Christy asked if we wanted to play every night. I said 'No Way!', we're gonna need days off. So we've been hanging out a little bit. Like today, I walked to that carnival over there, took pictures. It's really cool.

MRR: Is it different from what you imagined it would be before coming here?

El: Actually it isn't.

A: Everyone told me that the food was gonna be terrible in Germany, England, and everywhere but so far the food's been really good.

Blake: There is a lot of difference is how people treat the bands. Everyone says this but it's true. People constantly feed you and give you places to stay. In the States that never happens. I mean, you just show up, you play, and then you gotta ask people in the show if anyone has a floor we can sleep on. And you go out and buy food for yourself. So it's pretty amazing when you get here and you get to a show and there is cheese and bread. It's really good.

MRR: Back to the records now.....

A: I was going to say something. The time between *Unfun* and *Chesterfield King* when they were in NY and I was in L.A., I was sort of keeping the home base: Getting the mail, PO box, and stuff. I was getting a lot of letters from people saying "Can you send us demo #1 or demo #2" and at the same time I was talking to a bunch of people that were putting out 7"s. So, therefore, in that amount of time we put out a lot of our demo stuff on records like *Brouhaha* or the Jawbox thing. So a lot of that stuff came out cause I knew that we

were gonna be together and play again, but we weren't taking care of business. So basically. everything from the demo, in one way or another, has been put out on vinyl. That's what was going on.

MRR: How did you organize yourself to practice when some of you were in NY and Adam in LA?

B: We really didn't. Unless when we recorded the album, we flew out to LA. I was going home anyway cause I was living there at a time. My father lives there so I was going home for Xmas break and Chris just flew out. We taught him the songs in a week. When we toured, Adam flew out to NY.

A: Chris and Blake came out to record and they taught me really fast and we did it like that. And I was going out there on my breaks, too... like on the Spring Break. I went to NY and we played a couple to shows. This is why we decided to get back together. So the songs were different then from what they are now cause the three of us get to practice and work through songs like the way they're supposed to be written. Instead of one person doing it, teaching another one.

MRR: So it changed a lot of things to be together?

A: I think we write a lot of more songs now. Therefore, we drop a lot more songs. Hopefully. the stuff we're putting out is the best we've coming up with. Just a lot better from one person doing it. Blake wrote 10 songs for *Unfun.* It's easier now to write.

MRR: What do you enjoy more: to be on the stage on tour or to practice and record in studio?

B: Well, I've got a lot going on at home now. Right now, I'd prefer to be there! But it's kinda silly to regret being in Europe. It's great, I love it It's hard to say NO to it. And I'd be an asshole saying "Gosh. I have to go to Europe. What a shame!" I can't complain about it. But, at the same time, there are a lot of good things going on in our city. I really want to get ready to record our next album, 'cause we have an album worth of new stuff—The album about to come out, *Bivouac* was recorded almost a year ago and so it's already old to us. So I want to find a good studio and start to work hard on the next album.

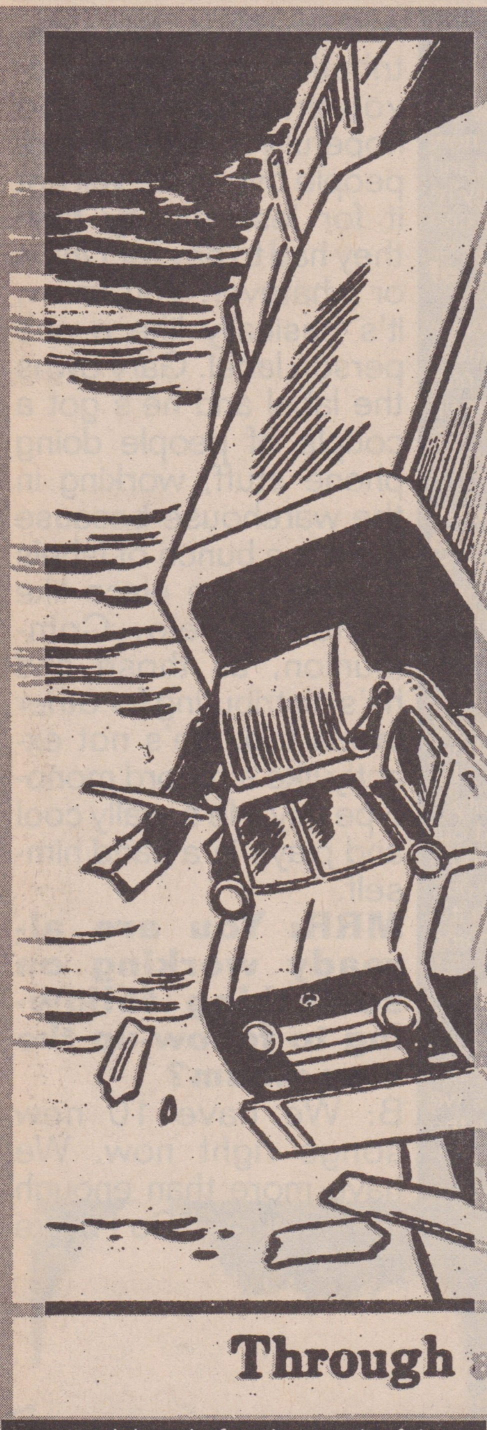
MRR: What does it change to be on a bigger label than before?

B: Not much other than we gota better budget to record with. We didn't have to pay for any of the recording this time. So that helped a lot. I guess we have to wait for the record to come out to be sure the distribution will be more far reaching and get throughout Europe.

A: Communion has a distribution center in Revolver/England. So hopefully a lot of more people over here will get it for less money than they had to pay for *Unfun* or whatever. You know, it's basically like a one person label. Gary owns the label and he's got a couple of people doing phone stuff, working in the warehouse because there's a bunch of labels in the same place like Boner, Tupelo, Communion, all those and he's distributing for other labels too. He's not exactly like a record monotype guy. He's really cool and plays in a band himself.

MRR: You are already working on something following to follow-up the new album?

B: We have 10 new songs right now. We have more than enough for an album. So I'd like



to record them before I get sick of these songs, too, and start writing new songs. I guess the band only seems valid to me as long as we are writing new songs. A lot of people get frustrated because we don't play a lot of old songs, which I understand, but in the same time, some of those songs are three years old to all of us. So you can only play so many songs before it doesn't mean anything. I'd rather not play it than play it and have it be meaningless to me cause I'll play it badly. I won't play with any enthusiasm. So I'm doing the kids a favor, they just don't realize it.

A: Since *Bivouac* hasn't even come out yet, a lot of people only know us from *Unfun* and those 7"s we put out. A lot of people shout like "Oh, play 'Busy'" and this and that. So it's like "Sorry, we can't play that....". It's funny because it's been so long since we recorded *Bivouac* that it's not part of our set anymore. The newest stuff that we haven't even recorded yet is basically what we're playing over here.

MRR: Is it difficult to have such a long time delay between recording and touring?

A: We didn't know it was going to take a year. We were really surprised....things were happening over at the label company, people were going over to Europe and stuff and it took us a while to get all the art together. Then he delayed it a little to get rid of the 12"s because there were too many songs on one record. Then we figured we'd split it and put all the songs on CD, we'd do a vinyl EP and a vinyl 12" so that people that don't have CD can get everything too. Yeah, he was pretty embarrassed that it's taking this long. So next time it'll probably be a lot faster. I mean, we're gonna get home and do it really quick: Just bang it out and get it out in a couple of months, hopefully.

B: It's hard to wait ,too, because we know these songs. We've already recorded them. We're like "You should know these songs" and people are just looking at us like "Who's this band? This isn't Jawbreaker!". Everyone is always saying also "When is the new album coming out? It was just advertised in Maximum Rock & Roll for August!". We can't really do anything about it. It's kind of strange touring Europe with a new album that isn't even out yet. It would be nice to sell records, too, but we don't have any records to sell, so just T-Shirts!

MRR: How did you organize the tour?

B: Christy Colcord. She did the Mr. T tour, Green Day, parts of Econochrist, and parts of Born Against. She lives in London and she pretty much set the whole thing up. She drives the van.

MRR: And the tour was not scheduled to coincide with the new record?

B: Well, it was supposed to be. We were supposed to have the record here and we were supposed to promote the record, but things got delayed. So we're doing an 'advanced' promotion for the record and to stir up a little interest.

A: We're touring without a record essentially.

B: It's kind of like Spinal Tap, also like my guitar is breaking in half.

A: Yeah, his guitar is breaking in half, we got robbed in Lyon, and I broke my kick pedal in half and can't find a replacement. We've had a lot of technical difficulty. But that's not stopping us!

B: And until today, our bassist was going through nicotine withdrawl and all of his chewing tobacco was stolen in Lyon. He can't smoke cigarettes because he has lung damage so that's just another thing.

A: He chews tobacco like a fucking cowboy. Like a baseball player...you know what I mean? Big brown shit coming out of his mouth. He's a strange kid. He's asleep right now in the van.

MRR: And so are you gonna have some good souvenirs in coming back home?

B: We stole beer steins in Germany, the big glasses. That's a souvenir!

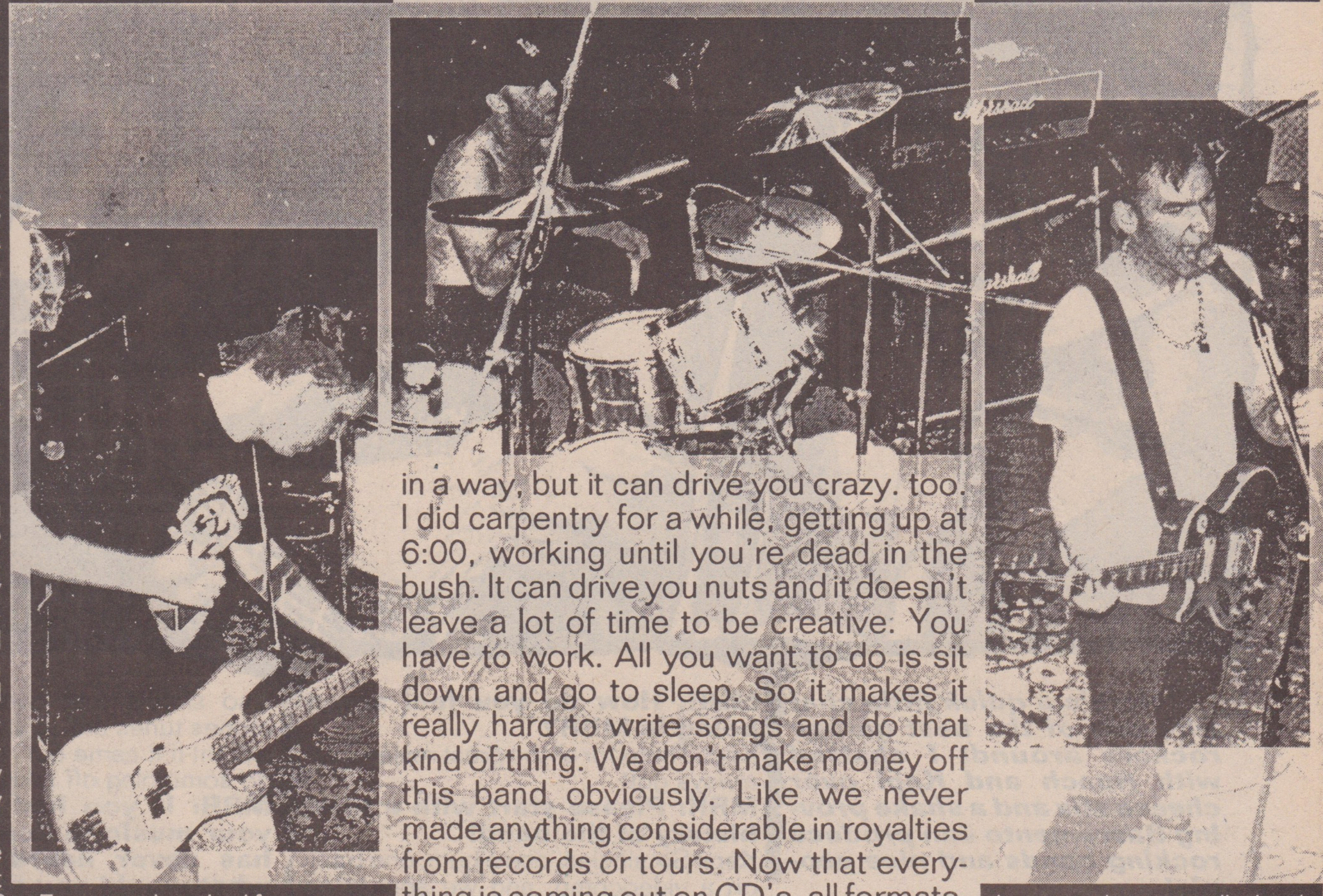
A: Most of the souvenirs that we get are free because we steal them...but they're usually edible or drinkable. We steal a lot of food. Not from people but from gas stations....

B: We're on a really tight budget, though, so we can't really shop for anything but food. Like with the money we're getting from the shows, we give ourselves a small daily allowance in the hopes that we save some money because we don't have an apartment right now. We had to give up our apartment. I quit my job to go on Tour. So hopefully we'll have a little something when we get back to set up again.

MRR: What's your occupation aside from music?

B: I was a librarian for the past year in a library in San Francisco. I would just check out books to people, work the circulation desk. It's a good job, lots of reading time.

A: I worked at a research company and Chris sells toys. He works at a toy store. It's perfect for him. I mean, just look at the guy! He's really into it, except he doesn't like kids, that's the only problem.



MRR: Is it easier in the U.S. to quit and find a job again?

B: Not now since there is a pretty major recession going on. The job market is pretty competitive and slim. If you don't mind doing really hard labor. I know a few tricks. When we first moved to San Francisco I worked for a moving company and they always hire. The work is pretty bad and pretty dangerous. You can hurt your back and the company doesn't give a shit about its employees. But if you got nothing to do and you really need money. You can make good money there. So I'll probably be moving for a while when I get back.

A: It's really hard. We know a lot of people that are sort of our age with a degree from a university and they're working shit jobs. They're working in coffee shops.... bartenders. If they're lucky they'll get those kind of jobs. So it's pretty fucked. But they told me I could have my job back when I got back. But I don't know if I want to go back to that job though. It's hard. It took me a long time to find a job. I did a whole bunch of linle things for a while, but the job market is really tough.

MRR: Is the situation in the U.S. getting worse and worse?

B: It seems like it's been on a downhill slide for about 200 years since the country was founded! I mean I've been seeking employment for a few years now. I was pretty much covered by my parents when I was in school or worked part-time, maybe. Since I've been looking for jobs, it's been very difficult all around. And yeah, I have a degree from a good college, a good university, but I can't seem to escape manual labor. It's alright. Sometimes I like that. It's good to be physical, in a way, but it can drive you crazy. too. I did carpentry for a while, getting up at 6:00, working until you're dead in the bush. It can drive you nuts and it doesn't leave a lot of time to be creative. You have to work. All you want to do is sit down and go to sleep. So it makes it really hard to write songs and do that kind of thing. We don't make money off this band obviously. Like we never made anything considerable in royalties from records or tours. Now that everything is coming out on CD's, all formats, we might get a little money—-which will help! But definitely it's necessary that we all work.

MRR: What do you think of the the European unification?

B: I think you have to ask us that one when we finish our tour. When we've seen all of it or a larger part of it. I'm still completely in shock just being here. I'm still just looking at eyerthing. France is tough though! France is the hardest country we've been in in terms of being searched. We were searched, they had us get out of the van, and they went through everything, I guess because we looked suspicious. The tolls are really expensive on the freeways and things like that. 'It's harder to be a touring band here—-in this country particularly.

MRR: Maybe that's why American bands are rare here.

B: I know from Christy's perspective, it's really hard to break even going through France. You can't avoid it because it's the biggest country. But it's so expensive just to drive between shows that it makes it really hard. She tries to book as few shows here as she can. Just because of the money.

MRR: Now we've come to a point that we're afraid that France has a bad reputation out of Europe because less and less bands come here to play.

B: Actually the shows we've had here I've really enjoyed. The one in Lyon, except for the fact that we were ripped off. I mean that was terrible, but in terms of crowd and the way the show was done was really good. And last night was good and they just gave us a huge meal. It seems really cool! So, I don't have any complaints.

Here's a quick little chat with one of the best garage rockers around! I chatted with Roach and Kepi over cheese stix and a shake proving Sacramento can produce rocking bands and nice people!

Kepi, the main person of the band, has been doing this for years! And his songwriting seems to be getting better and better all the time! With Brian drumming for em for awhile now and ex Go Dog Go guitarist sitting in, the Ghoulies are hot, so check out! Thanx to Curt Dowghty for the great photos! So get one of their 45's or their album and check it out! Jason Dancer.

Groovie Ghoulies are: Brian-Drums; Roach-Guitar; Kepi-Bass+vox; Skid-Current guest guitarist. Mail and records are available through: Crimson Corpse Records/ 6727 7/8 Hollywood Blvd/ Hollywood, CA 90028.

MRR: How do you feel about being in MRR?

Kepi: Thanx for all the great reviews we always got!

MRR: Please start with a brief history of the band!

Kepi: Six singles, one album, one track on a videocomp, and we appear on both the Troogs and Ramones tribute albums!

MRR: Have you toured, or anything?

Kepi: We have been to Texas, British Columbia, and were waiting on Germany! We have a German single out!

MRR: How did you hook up that Ramones Tribute LP?

Kepi: Triple X used to be located right next door to the record shop I worked at. And Dean would come in once in awhile and I heard they were doing that. A guy who was booking shows for us, David Kuma, the swami—yeah, he's our mentor—gave him a call and got us on it!

MRR: And told XXX you were big Ramones fans?

Kepi: I think Dean already knew!

MRR: What made you do "Pet Semetary"?

Kepi: It's got the Ghoulie aspect and it also shows that contempary Ramones tunes are as vital as the first album! If it came out now we would do something off *Mondo Bizarro*!

MRR: If you had to explain your music to someone who has never heard it before, what would you say?

Kepi: Ramones style.

Roach: Have you ever heard of the Ramones?!

Kepi: That's just the easiest way of explaining our music because if you call it punk some hardcore guy will spit on you and if you call it RnR. So just Ramonesy—it's a verb, it's a punk rock verb. Yeah, it's a punk rock adjective!

MRR: What are all of your ex members doing now?

Kepi: Alice Cooper is in Kentucky now.

Roach: Douglas, Doogie!

Kepi: He still plays music I think, he just moved back to Kentucky with his new song writing partner! And Rudge was working for a video distributor as I last heard! He was the guitar player on the album. The drummer on the album was back in Texas. Jon Vetter was the bass

GHOULIES
G.G.
R.I.P.
LAURA PALMER
RIP
ELVIS

player, Vetty is in Long Beach and we stay in touch with him. He's a good person and we love him!

Roach: Yeah, he's our best friend down there! He was the best man in our wedding!

Kepi: And we have a bass player that's missing!

Roach: We forget about him!

Kepi: The first person we had disappear from the band!

MRR: What was your best show to date?

Kepi: We recently did an acoustic show that was good!

Roach: That was great! That was fun! Kepi: There was a big show in Long Beach with Gwar and L7 a couple of years ago and that was insane!

MRR: How did the Gwar fans take to ya?

Kepi: Last time we played with Gwar we got flipped off by all these hardcore metal heads here! When they flip you off, you play harder and show them they're stupid! Now I run into people who say "Oh, I saw you with Gwar; you're great"!

MRR; Yeah , and that was the person with their finger in your face saying "U suck!"!

Kepi: Yeah, born again, that's ok. We will take second hand fans too!

MRR: So what was your fave show? The show where you just totally rocked and stuff?

Kepi: Well, that's potentially every show! It depends on the crowd! The Gwar show I remember being good ended up being cut short due to Rudge's amp falling over! While it was going, it was insane. Love it while it lasts!

MRR: Since you're the jack of all trades, Kepi, what's your favorite instrument to play?

Kepi: I like just singing, but I like playing guitar too! I enjoyed playing lead guitar for awhile until our mystery bassist left! Now I am back on bass and vox! Now we have Skid, who is filling for us on lead guitar!

MRR: What are some of your fave new bands or acts?

Kepi: Von Zipper from SF. We saw them last night and they were most amazing! Moist here, they're a lot of fun! The Vacant Lot!

MRR: You put out a Christmas single recently; is that still avaiable?

Kepi: Yes, you can get that from our address. We just got back some postcards from college radio and we got good responses!

MRR: What's going on with some demos or an LP?

Kepi: We're gonna do it ourself! On CD and some on viynl!

MRR: How did your first album do?

Kepi: It still sells here and in Germany, where all of our records sell more than in America!

MRR: Future plans?

Kepi: Second album!

MRR: What's to look foward to on this album?

Kepi: Re-recording "Hello Hello", "Levitation" 13th Floor Elevators, Bob Dylan song that he wrote with Tom Petty and the Heartbreakers! "Born in the Basement", and "Beast with Five Hands" will be 45!

MRR: Anymore future plans?

Kepi: Germany and Australia and hopefully the Troogs comp will help us out down there! Mike Snider write to us. I've been trying to get a hold of you!

SUPERCHARGER GOES WAY OUT!

I caught up with two members of Supercharger in a house overlooking the Pacific ocean. "America's worst rock n' roll band ever" (it says so right on the record cover) chatted about rock and roll and why they think they're so bad.... interview by Michelle Haunold.

MRR: Just to get things started here, Greg, you play bass, Darren, you're on guitar. Do you guys switch back and forth on vocals?

Darren: Yeah all three of us do. And Karen, who is not present, is on drums.

MRR: The style of music you do is pretty stripped down.

Greg: It's rock and roll.

MRR: It seems to be kind of a dying breed of music here. Any comment on that? Any reasons for doing that style of music?

Darren: Because we can't do anything else!

Greg: Number one, it's the kind of music we like; and number two, it's easy to play. We're still learning how to play and it was the first thing we could do to get us playing in a band. It was simple and fun enough with enough energy that we enjoyed doing it.

Darren: No, that's not it at all.

Greg: Well, say it. We're supposed to say what we think.

Darren: We're just doing it to do something.

MRR: To do something to kill boredom? Or to do something music related?

Darren: Oh yeah, of course. It's obvious we're not doing it to be in a rock and roll band. We'd know how to play our instruments then. You know, just to have fun and put out records. That's just speaking for myself.

Greg: You know, all these bands, it seems like they're trying to be different. Image stuff, like that. We're not into that.

MRR: Greg, you and Karen are each thirty and Darren is twenty-seven. Do you find that you like this style because that's what you grew up with?

Greg: I did. I turned Darren onto a lot of things. He was listening to the Bee Gees.

Darren: What was the question again?

MRR: It doesn't seem like the majority of kids forming bands now are making basic rock and roll.

Darren: There are a lot of people forming bands now that aren't doing anything themselves. They're wasting their time looking for someone else to do it for them.

Greg: There's a lot of people in bands that are trying to be the next big thing, or trying to be something different. I think that's misguided, doing what they think people like.

Darren: I hate elaborating.

MRR: Why not?

Darren: There's nothing to elaborate on.

MRR: "Hi. We're a basic rock and roll band. We do it for fun. Goodbye." Had you played in other bands before or was this the first time for you all?

Greg: Darren bought a drum set to start us off with in 1990, so we were playing with this other guy. That's basically how it started and then he decided he didn't like playing drums, so he bought himself a guitar and took it from there. We needed a drummer and Karen was the only other person we knew, so she started banging on the snare and had fun and we just took it from there.

MRR: You mentioned earlier that you put out your first record without ever having played a gig..

Greg: We didn't know anyone and had never played live.

Darren: It was basically something to hang on your wall. We only pressed 500 of them

Greg: Yeah, people really liked it and we were amazed!.We just did it mainly for us.

MRR: Did you get distribution? How did people find out about it?

Greg: We took it around to record stores and to Epicenter. I did just a few of them and luckily the right person came along, Russel from The Mummies. About a month after tha happened, we got our first offer to play. Tha was about three days before The Mummies played.

MRR: Where did you record the record?

Greg: We recorded most of it at Karen's work, and at Darren's parents. It took about 72 hours. When we did the album we didn't know what the hell we were doing. We didn't try to make it sound that bad. We thought we were doing something really good. I didn't think anyone would like it. I'm not unhappy with it though. We didn't know how to play our instruments and we were trying to figure out a four track as well. We wanted to see if it could be done.

Darren: At the height of it I got a PO box and I opened up a checking account to take care of all of the money that was rolling in from the sale of it.

MRR: The only interviews you've done so far have been mail interviews. They must have gotten your address off of the record.

Greg: Yeah, this guy from Tennessee who does a magazine called *Wipe Out* had bought it because he read the review in MRR. A lot of good things have happened to us because of that review. People like to slag Maximum but we've got to give them credit. That's how people all over the States and even overseas found out about our record.

MRR: You just got back from your first out-of-town gig. Anything weird or scary happen?

Greg: No, that was our second time. We'd played Seattle with Girl Trouble. It was really fun. We made more money playing out of town as an opening band than playing here as a headlining band. That's kind of funny. I think it went really well. Not many people had heard of us.

Darren: People don't like us, they pity us.

MRR: Has anything interesting happened to you as a band that wouldn't have happened if you hadn't been a band?

Greg: Oh yeah, lots of stuff. Like we've met lots of great people... We wouldn't have met you if we hadn't been a band. You could be the shittiest band and people still look at you differently and we're definitely the shittiest band!

Darren: One thing though: if you're going to start a band with your friends, be prepared for the friendship to deteriorate. Our relationship pretty much has deteriorated over the past seven months. It's really hard because it's a power struggle. That's why I think a lot of bands don't stay around too long. If you do stay together you have to be egotists or good at stroking someone's ego.

Greg: Once it becomes too serious you should wrap it up. I'd rather have arguments though than have Darren say "Oh, whatever" about an idea. It only makes it better. If you have someone ordering everyone around, then it gets boring, there's no new ideas.

Darren: You reap the fruits of my intellectual harvest.

Greg: Going back to the first thing though, I think you should start bands with your friends. You shouldn't go put an ad in a magazine because then you get people that aren't into the kind of music you want to do. Like with Karen, we just said "Hey, do you want to do this?"

MRR: What's the story with the ultra lo-tech approach of your records?

Greg: It's all we could afford!

MRR: So on your next record, are you wanting to clean it up?

Greg: It's already done and it's pretty much the same.

Darren: Estrus put it out.

Greg: We don't believe in a lot of work in the studio. We're just a garage band. You know, that's the way all the great bands are (*laughs*). You just need a four track recorder.

MRR: On a different note, what do you guys do for a living?

Greg; We're all in the freight forwarding industry.

Darren: Back to what you were talking about before, I don't think people should play live. I think you should just put out records. Playing out-of-town especially is a nightmare. There's all this driving and then you stop and eat and then you drive again.

MRR: What was the best show you've ever seen?

Darren: Oh, hands down, The Mummies on Halloween night.

Greg: The greatest thing was we got to meet Russell and he was saying how terrible and sloppy they were. I was so excited to see such a sloppy band. After we saw them our mouths were hanging open.

MRR: Is this something you want to do for a while, or once you turn thirty-one are you gonna say "Forget this kid stuff"?

Darren: As long as I can afford it I'm gonna be putting out records.

Greg: I want to be playing for like six years in this band. I personally don't feel I'll be in another band after Supercharger. I can't say. Who knows what the future will hold. I hope this lasts for a couple more years. I just want to have fun with it.

Darren: We'll tour Europe and then call it quits. Then I can go back to being a loser.

MRR: What do you think about CDs?

Darren. I'm not against them. I think records sound a lot better.

MRR: Is future Supercharger stuff going to come out on CD?

Greg: Never. It's not a political thing, there's just no point. It's all such low quality, on CD it's ludicrous. I haven't bought a CD in over a year and actually Russell got me back into collecting records again. I'd forgotten how much fun it was. You can't do that with CDs. Especially with how much you're paying for them. It's a joke. When a record is a little scratched, you know it's on.

Darren: On the same token, I can't stand record collectors. It's like just having something in your closet. I mean, you don't play half the stuff you buy do you?

Greg: Neither do you Darren.

MRR: Back to your new record. It was recorded on an eight track?

Darren: No, it's also on a four track. It's gonna be of similar quality as the first one.

Greg: We just play a little faster and know how to end songs now.

MRR: Any last minute things you want to add?

Greg: We hope you can make something out of this mess. Write to us and tell us how much you hate us because we don't care anyway.

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LUMPIN PROLETARIAT

Lumpin Proletariat have been around about a year and have put out a demo and a 7". This interview was conducted by Kliphph from *Heap* zine at some dingy playground in Ottawa. Photos by: Sean Scallen. They are: drums — Geoff Spanky, bass — Steve Potato Head, guitar — Matt Cubby, and whining/vox — Garth Rhetoric

MRR: Tell us about the 7".

G: We hate it!

M: It's about seven inches, round and...

G: Vinyl! Not laser or digital.

MRR: How about the new songs on it?

G: Well, we do a Tracy Chapman cover, "Talkin' About a Revolution", and slag corporate punk and capitalism.

S: There's one about beer. "Biere Froide - Depanneur".

G: It's cool kuz we did it as cheap as we could, it cost us about $1200 Canadian for 1000 copies, that's like $950.

MRR: Tell me about the show in Toronto.

Everyone: It sucked!! We stank!

M: Next question, please!

MRR: What's coming up?

S: Well, we're gonna play with 2000DS and...

G: We're gonna play in Lindsey, Ontario, I hope. It's got like 50,000 people but it's apparently got the coolest scene in the world.

M: Better than Ottawa.

G: In Toronto, everyone was so cool. Through all the bands they just sat there, consuming the music, drinkin' coffees with their arms folded. But in little towns, everyone just doesn't give a shit, they're punk as fuck - they just mosh it up.

MRR: Any comments on the local scene? (*silence...lots of silence, very telling of local conditions*)

MRR: How about past members?

G: We used to change guitarists as often as we changed underwear, which really is not that often, but now we have Mr. Matt and he doesn't do solos or any of that shit, so we like him.

S: I'm really beginning to stink, I think it's time for a change. (*laughter*)

MRR: Generic question; each one of you name influences.

S: Crimpshrine, Cringer and 7 Seconds.

M: Early Black Flag for sure, Dead Kennedys, total crusty ass, crusty crust New York stuff...

GE: And Dixi! [former guitarist] (*laughter*)

M: (*sarcastically*) Metal, yea Pantara! (*more laughter*)

G: Geoff's musical influence is the drummer from Def Leopard

GE: Yea, yea..shuddup

G: Devo is my influence, my inspiration.

MRR: How would you describe your music to someone who's never heard it before?

G: Shitty.

M: Geeky punk shit.

GE: Annoying.

S: Three cord with a bit of..uh...

G: It's fuckin' punk with revolutionary politics.

M: Rhetoric! Rhetoric! Rhetoric!

G: Well, seriously, putting revolutionary politics in music means also opposing the type of rock star shit we saw from the Vibrators and Moral Crux. Most of the members of both bands went to a strip bar when we were opening for them. Didn't they watch *Suburbia*? The rednecks are supposed to hang out in the strip bar, not da punx...

GE: Maybe they did watch it..(*laughter*)

S: I believe one of the quotes [from the drummer of Moral Crux] was "Quebec City is truly a city full of queers"

GE: Yea, what the fuck is that shit about?

M: Not to mention [quote from the same member] "I wanna get one of those strippers from next door and fuck her on this tanning bed until my buns get red"!

G: Fuck that shit.

M: We're not pointing fingers or anything, but come on. And we're opposed to that or any sort of racism, sexism or homophobia.

G: And Christopher fuckin' Columbus and his 500 years of shit, too.

MRR: (*sarcastically*) Is advocating wrecking shit and drug use a positive message for the youth?

S: Of course!

G: Well, the song "Wreck Shit" is about the only song we do that doesn't advocate anything, it's about alienation.

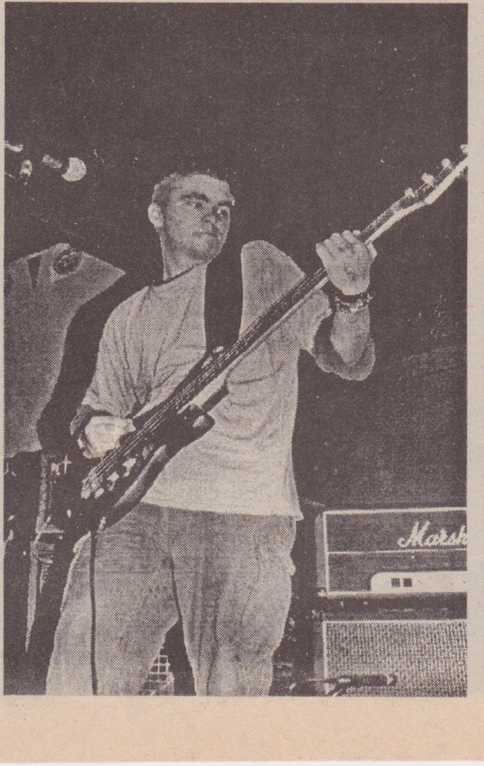
M: (*thoughtfully*) Yeaaa...

G: Like how Mohawk warriors were wrecking shit at Oka, in the political sense.

M: Wreck shit to create.

S: Positive wreckage.

G: Some shit is just gonna have to get wrecked; what the hell does that mean? (*laughter and a slow descent into chaos*



that cannot be transcribed) Well, like, wreck Operation Rescue and the Republican Party and Human Life International, the Tories...Capitalism. Wreck Capitalism!

S: And a few beer bottles through windows along the way sure don't hurt! *(laughter)*

MRR: How was your show at "The Gilmore"?

M: It used to be a cowboy bar.

GE: Still is.

S: Apparently they used to have those little hitching posts at the front of the bar to tie up yer horsey. *(severe laughter)*

G: Brass spittoons by the door and all.

M: Hey, we're falling away from the question.

S: What question?

G: In the great punk tradition we got as many of our friends on the guest list as possible.

MRR: Any comments on any local promoters?

G: For us, it's this guy we call "the Fonz" ya know that Henry Winkler guy, he's sexist as shit and he's made himself about $1000 in profits in the last couple of shows he's done. That is parasitical. His real name is Randy. Don't book with him.

S: He's into the Forgotten Rebels too.

MRR: What's your favorite local band?

G: Public Agressif or Internicine! The scene in Quebec is amazing!

GE: Yea, I agree!

S: I like Heaven Dog, they're not quite punk but...

M: Leatherassbuttfuk!

S and G: The Guns Of Thermopolas!

G: We're trying to get some bag pipes! If you have some...

M: Black Triangle!

MRR: So lyrically, in the punk movement do you think you're preaching to the converted?

G: Fuck no!! Fuck, the amount of sexist shit in the scene is unbelievable! Converted? I wish! We can't say enough! We play shows and I ramble on about these things until people tell me to shut up, well, usually people from this band *(laughter)* but then outside, someone's all, blah blah blah "chick" this and "fag" that. Same old status quo.

MRR: What are your views on corporate rock?

G: Capitalism...like Random Killing signing to A&M.

M: It's only distro.

G: Well, sorry you just can't be punk and work for Exxon. Like CBS builds missiles and MCA sponsors apartheid.

S: Well, as long as you get a deli tray [reference to Steph Perry's interview with Bad Religion where there is this huge deli meat platter in the room] *(laughter)*

GE: I'm very tired.

G: Geoff is thinking of getting the four letter word - job.

MRR: What's your favorite drink?

GE: Captain Morgan's Spiced Rum!!

G: We used to go drinking and dive off this rooftop into a dumpster full of rotten vegetables. *(laughter)*

S: Yeah, and Kliphph got all drunk and passed out and we buried him four feet in garbage.

MRR: *(laughing)* Any plans for the future, a CD single perhaps?

G: We gotta sell records so we have somewhere to sit. And we're planning a tour, in May '93. We need help. We got this shitty station wagon, we found a stale danish under the hood. We're gonna go from Montreal to NYC to Minneapolis to SF then up to Vancouver. Help if ya can, we get lost easy.

MRR: Any closing comments?

S: Help.

GE: *(to the Meow Mix tune)* meow meow meow meow.......

Lumpin Proletariat/ PO Box 3028/ Station "Dn/ Ottawa, Ont/ KIP 6H6 / Canada

"Another Market"
This new regime is just like the other.
George Bush is now Boris Yeltsin's brother.
In Prague the nazis rule the streets,
Winter in the Baltics, there's nothing to eat.
Walls crumble and Exxon marches in,
The iron curtain replaced by a fist.
Seen it before, Stalinism with a new face.
The Party are now all businessmen

Eastern Europe ain't just another market Eastern Europe ain't just another market Eastern Europe ain't just another market Eastern Europe capitalism won't set you free!

"White Ribbons Are Not Enough (bullets are also needed)"
She's a prisoner in her own home,
And if she leaves, she's got nowhere to go.
Shelter's closed, cold in the streets,
So she returns to where she is beat.

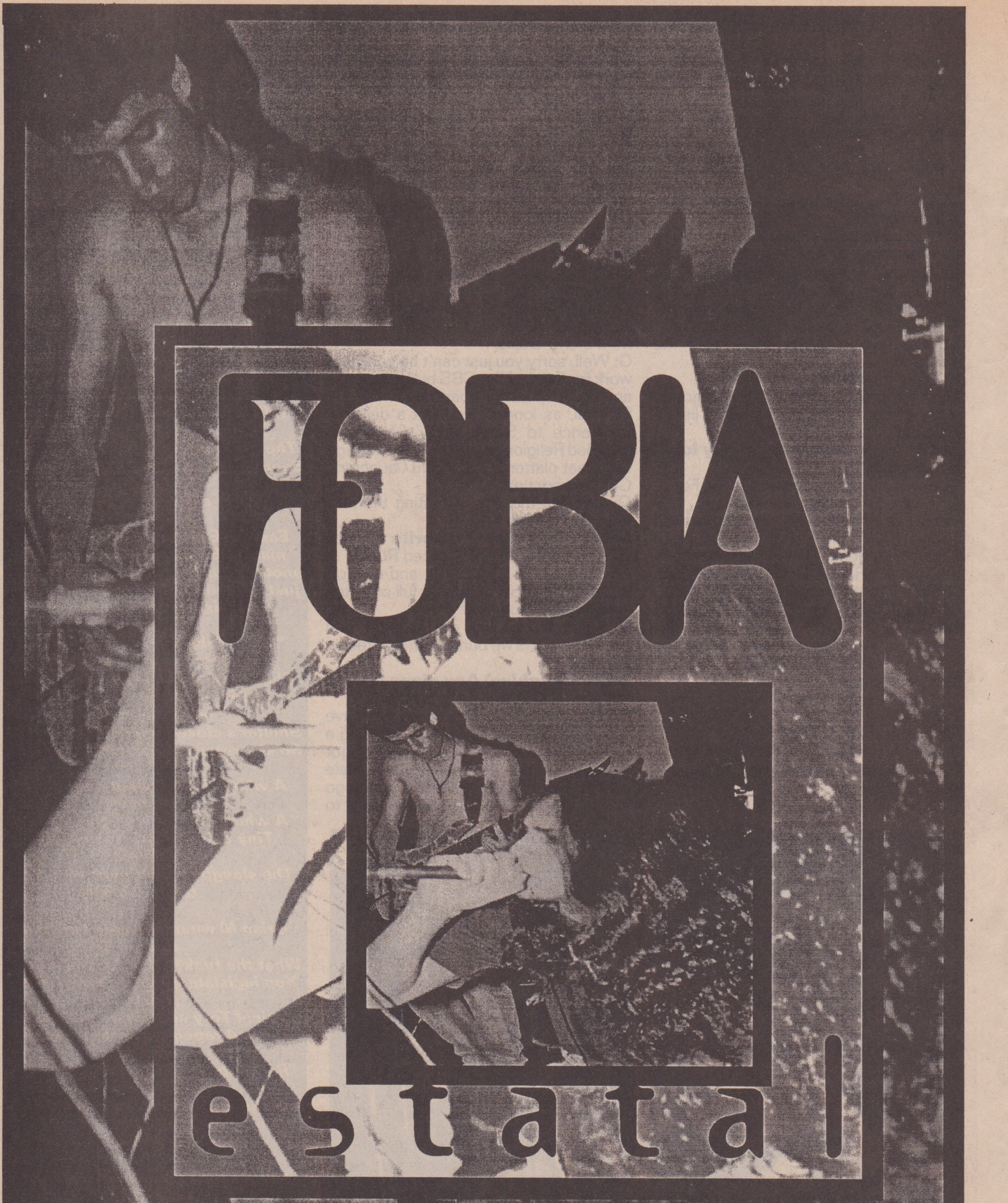
A white ribbon is not enough for violence!
A whistle is not enough for rape!
Tiny dole checks do not raise families!
The slaughter continues with your token tears

Brian M wears proudly the white ribbon,
What the fuck? who are you kiddin'.
You legislate 60 cents to the man's buck,
Cynical Tory shitbag go get stuffed.
1 in 4 raped while they attack feminism,
"Restricts male freedom" don't you fuckin listen?
Religious bigots want control of your womb,
It's your choice - fuck their attitude.

No means no means no means no means no.

FOBIA

estatal



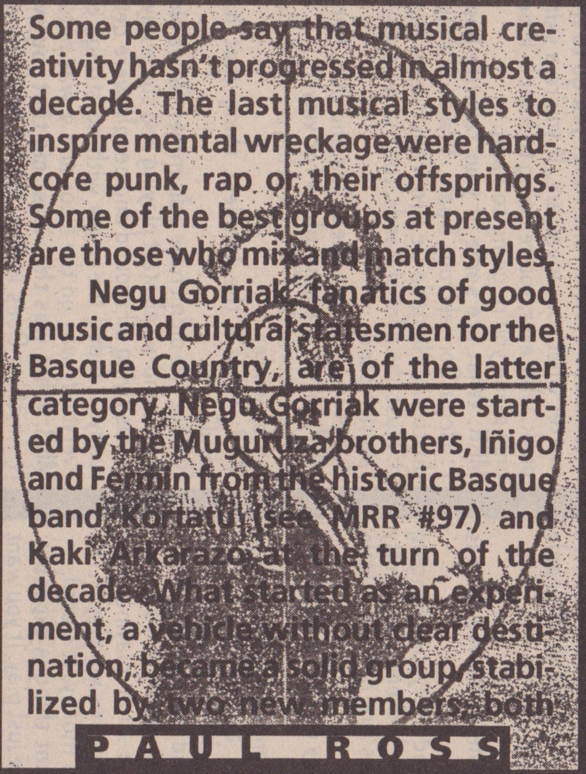
This interview took place at Cucho's house on August 16,1992. All members were present except Carlos (bass) who had to work.

Conducted by Jeff Spaz in Hatillo, Puerto Rico.

MRR: Who are the members of the band?
Fernando: Fernando Diaz, lead singer.
Rafy: Rafy. I play guitar or something like that.
Cucho: Jesus, drums.
MRR: How long have you guys been together?
R: We've been together for about a year.
MRR: What does FOBIA ESTATAL mean?
R: It means fear of the state or something like that.
C: We don't want statehood for Puerto Rico. We don't want to be the 52nd state.
MRR: What do you think would happen if Puerto Rico became the 52nd state?
R: It's not going to happen. People here, all they want is statehood. I don't think the United States is going to make Puerto Rico another state.
C: They think we're going to be another state so we can be Americans. They think that things will get better if we became a state. But that's not the real thing. If we became a state, we'll get the state taxes, and the federal fuckin' taxes, and the 936 industries will go. Those are kinds of industries that don't pay taxes. They are here because of them. If we became a state, they will have to go somewhere else. They are like, "We don't want to pay taxes". So that's why they are here. If we became a state, the 936 industries will go, and we'll be fucked. We'll be like 300,000 people without jobs. It will get worse instead of better.
R: State, no way.
MRR: Can you describe what the scene in Puerto Rico is like?
R: A bunch of bands playing in clubs and everybody hanging there. I think it's growing. If you look back, there was a shitty scene, but now it's growing and things are getting a little more exciting.
MRR: Are there any other places to play on the island other than San Juan?
R: Around the island, there are not as many people like in San Juan. On the island, there are no clubs. So, you have to rent a place and play there. They're not really shows, they are more like parties. You have to go to a houseand start playing there. Everybody gets nuts and everybody gets drunk. It's fun, but it's totally different. You're not in a club playing in a place.......let's go crazy and do this. Everytime we play on the island, it's for free because there's no money. It's cool.
MRR: It seems like the most important thing is exposure.
R: We don't really care about money. We just play. If you want to pay us, well, that's cool. If we don't get paid, what can we do?
MRR: Any of you have problems with cops?
F: When you're hanging around on the street, and if they see you, you'll have some problems.
MRR: (*to Cucho*) Do you have problems with cops?
C: (*laughs*) Once upon a time..there was a band playing...we were going to play the next day...a band I used to be in..we were going to play in the same place the next night. So we went to see the other band play. We get drunk, fucked up, then the cops come in and say, "The music is too loud, so you have to stop it!" I was drunk, so I say, "Mi cagoen dios!!!" (I shit on your god!!) Godamn..fucking pigs..Then comes in a little pig and he says, "Hey, don't say that!" I say, "Fuck you, mi cagoen dios!" he says, "Hey, you can't say that!". The owner of the place doesn't give a shit. So, if he tells me, "Don't say that", I say, "Fuck you, mi cagoen dios!!" Then the other pigs come over and hit me with those sticks.
R: Then they sit you in a cell and start hitting you until they give it sense to hitting you, then they let you go.
C: That's why I hate pigs.
MRR: Ask yourself a question.
C: Are you drug addicts? (*laughter*)!
MRR: Is there a special reason why people in Puerto Rico drive crazy?
R: I think it's natural.
C: It's genetics. We all drive like that. Most people like to drive fast. But I think the problem is that most of the people who drive are stupid. They don't just drive fast--they don't look in their rear-view mirror and they don't put on any fucking signals. Last time we were going to play, a drunk driver crashed into us.
R: We were waiting at a red light, and a drunk driver hit me in the back, and he gets out, and he was like, "I'm so drunk....I'm so fucked up..."
MRR: Never buy a used car because it can give you more problems. Fernando, have you had any remarks about your long hair?
F: I don't care. I like that kind of style.
MRR: Fernando, I know you visited New York. How does it compare to Puerto Rico?
F: Too many people in the city. I think the scene there is too divided. One side, you have punks, skinheads on another, scumrockers on another side. I went to ABC-No-Rio and the people there are cool. The difference between Puerto Rico and New York is that there is more space because there are more clubs in New York. Here, you go to the same clubs no matter what your ideas are. If you're a skinhead, if you're a punk, whatever, you're going to handle it because that's the only place you're going to hang.
MRR: What are some of your favorite bands?
F: Negu Gorriakfrom Spain, Warlock Pinchers, and Golpe Justo and Nalgada De Oro from Puerto Rico.
R: I just like a lot of bands, too many bands to say "This is my favorite band".
C: Between Slayer, Metallica,and Jimi Hendrix.
MRR: What are your plans for vinyl?
R: We recorded a 7" that's being pressed. Hopefully, it will be out by winter.
MRR: What's the funniest thing that happened to this band?
R: Once, we didn't have a drummer. So we picked a guy to play drums and we all start playing and some guy threw a tire, and it was flying all around and people were getting nuts. It was funny. I ended the show with no strings on my guitar and everybody was on the floor and it was nuts.It was fun.
MRR: What was the worst gig that you ever played?
R: Anything Goes in San Juan. Everybody was just standing there looking at us like if we had a booger in our nose. That's the worst gig I ever played. I like people who are having fun. I don't like people who are just standing there looking at us. It's boring and stupid. It's not fun.
MRR: What do you think should be done to make Puerto Rico a better place to live?
C: Just stay like it is. It can't get better because of drugs. Drugs, criminality,and all that shit. It's because of drugs, so the thing will get worse.It won't get better. It can stay the way it is, or get worse. There's no way to get it better.
R: They're waiting for miracles or something like that. On criminality, you can run right there, and somebody can pull a gun. it's all gone.
F: The education is poor, and all the people are interested in is money, and that's when the criminality and the drugs is most.
R: It's all about money, money, money. "Let's walk all over everybody, give me some money." It's stupid. How far can we go for money? People don't care about anything. Only for money. They kill everybody for money. That's the way.

FOBIA ESTATAL will be releasing a 3-song 7" EP on Fuera De Orden Rekords. For band info: FOBIA ESTATAL/ HC-01 Box 10930/ Hatillo, PR 00659

NEGU



Some people say that musical creativity hasn't progressed in almost a decade. The last musical styles to inspire mental wreckage were hardcore punk, rap or their offsprings. Some of the best groups at present are those who mix and match styles.

Negu Gorriak, fanatics of good music and cultural statesmen for the Basque Country, are of the latter category. Negu Gorriak were started by the Muguruza brothers, Iñigo and Fermin from the historic Basque band Kortatu (see MRR #97) and Kaki Arkarazo at the turn of the decade. What started as an experiment, a vehicle without clear destination, became a solid group, stabilized by two new members, both

PAUL ROSS

MRR: What movements, bands, feelings, events influenced the formation of Negu Gorriak?

F: The idea has a lot to do with when Kortatu did the record "Kolpez Kolpe" ("Blow By Blow"), which is the first in which we sang all the songs in Euskera (Basque). Kaki had come around to record it and at that moment came to become part of Kortatu. So we were all three together by then. We then did the Kortatu live LP, the group split up and as soon as that happened the idea was to have a year of rest, planning ideas and to start thinking about what the next group would be, without saying anything to anybody because we were a little sick of journalists, of people asking us what we would do. Once a year had passed the three of us got back together again in secret. And in that year we had been listening to a whole lot of music, especially linked to the rap explosion. We were shocked by Public Enemy, by the force that the Rap movement had, its power to criticize, in the same way as we had been by the punk movement in '77.

MRR: How would you describe the initial reaction to Negu Gorriak?

F: There was a lot of anticipation. Because the same group of people had gotten back together again, and they'd been asking us for a year if Kortatu would play again. With the first album there were all kinds of reactions, because there are always some people who are really closed, who don't accept changes in musical style. I think Negu Gorriak was a big evolution, because it is a Basque group that also sings in Euskera (Basque), not in Spanish. And then the music is more varied, because between all of us we listen to a lot of different music. People's reaction has been incredible, above all when we play live.

MRR: Describe the people who like Negu Gorriak.

I: There's all sorts. It's a bit like what happened with Kortatu, a kind of socio-cultural phenomenon. We play anywhere from concerts to popular "jaiak" (festivals), to anyone from children to old people. However NG are most popular with young people.

MRR: Who doesn't like Negu Gorriak?

I: A lot of people. (*Laughter*)

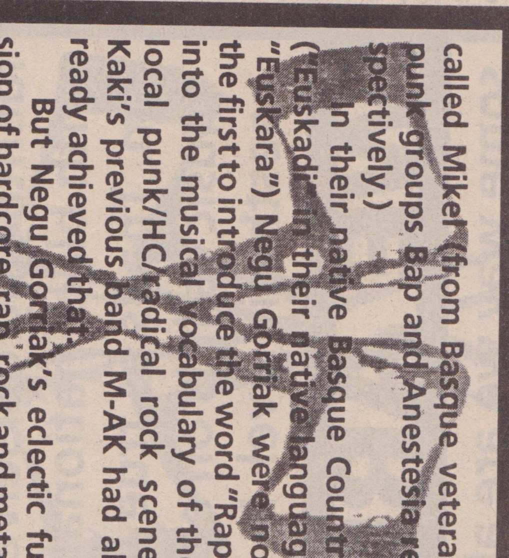
F: Corcuera. (*The Spanish Minister of Interior*) (*more laughter*)

The enmity is shared. Negu Gorriak are an integral part of the independence movement in the Basque Country, a small area of land mostly included in the Spanish State, but with a small strip poking into the French State too. Three of the seven provinces have a very limited autonomy granted to them by the Spanish government some years ago. But for independence supporters, this is not enough for a region they claim is totally different from Spain, in language, in culture.

The conversation drifts on to their single "Hator Hator Mutil Etxera" ("Come Come Home Lad") which hardened followers can also find in the odd record shop scattered around the Basque Country. Their treatment of this Basque popular folk classic is in a style reminiscent of the 7 Seconds version of "99 Red Balloons". The origin of this song dates back to a special concert they did a few years ago on the annual demonstration in Herrera de la Mancha. A lot of Basque political prisoners are kept in the prison here, which is near to Madrid. Most of them are connected to the armed Basque nationalist organization ETA, and every year at Christmas the sight of a march in solidarity with the prisoners.

F: Every year people go on this march, and you get around a thousand people going every time. We did that concert and it was amazing, because there were mostly older people there, people in their 20's, 30's, 40's, 50's, 60's... parents, relatives of the prisoners, people who had come along in solidarity and loads of people knew our songs and sang along with us. And it was incredible, because we've got a hardcore type sound. Then at the end we did the song "Hator, Hator Mutil Etxera", a rap version, with some hip hop riffs, a few samples and a whole load of funk. It's a very old song which is sung at Christmas. People used to sing it when their relatives had to leave the country to work or study, in a Christmas mood, like let's all get back together

GORRIAK



called Mikel (from Basque veteran punk groups Bap and Anestesia respectively.)

In their native Basque Country ("Euskadi" in their native language "Euskara") Negu Gorriak were not the first to introduce the word "Rap" into the musical vocabulary of the local punk/HC/radical rock scene. Kaki's previous band M-AK had already achieved that.

But Negu Gorriak's eclectic fusion of hardcore, rap, rock and metal crossover, the band's sharp imagery and their outspoken left-wing Basque nationalist opinions ensured a swift impact.

IÑIGO & FERMIN

again. But this songs started to become really important towards the end of the Franco era (*Franco was the dictator who ruled Spain from the 1930's to 1975.*) This song was very popular, and therefore legal, but the meaning that people gave to it at that time was in favor of amnesty for political prisoners, that they should be allowed to come home. And this continues to have relevance in the demonstration in Herrera de la Mancha, precisely because it takes place at Christmas.

MRR: You also wrote about the situation of Basque political prisoners in "Amodiozko Kanta" ("Love Song") on the first LP. What inspired you to write this song?

F: Iñigo wrote the music and I wrote the lyrics. I wrote it on a visit I made to Madrid to visit a female prisoner. I was travelling with her boyfriend and in this song I placed myself in his position. The idea was to do a love song, not the typical, but about a person going to visit a political prisoner. It speaks about all that you see on the journey, and when you arrive there, the minutes you spend with the prisoner concerned. First they make you wait in a very small room, two meters square. Sometimes they make you take your clothes off, and they do stripsearches like in Northern Ireland, sometimes even putting devices in your anus, vagina... whatever. It's a way of trying to humiliate you, so people don't go. When you get to see the prisoner you're separated by a glass screen and when we wrote that song you were allowed 40 minutes, now it's only 20, and that's a lot harder.

MRR: Have you had a lot of experience with friends being arrested by the Spanish police?

F: Yeah, we know a lot of people. A lot of people, even some friends of ours have been killed by the police, like Iosu Muguruza who worked with me on Egin.

MRR: How many people go to a Negu Gorriak concert?

I: Anything from 10 to 10,000!

MRR: What is Negu Gorriak exactly, a band, or something bigger?

I: It's a platform for combat music, music with a message. (Laughter).

MRR: Before you (*Iñigo*) were in another band, Delirium Tremens, which have now finally split and both the Mikels continue to play in other bands. Have you had any problems being in so many bands at the same time as being in Negu Gorriak?

I: No, because now when we're going to do a concert we give everybody a lot of warning in advance.

F: With good organization there are no problems. We plan almost all our activities for the whole year in January or February.

MRR: Would you say Negu Gorriak has anything to do with the old label Basque Radical Rock?

I: No, that's well over, that's history.

F: We managed to bury that label!

MRR: Is it better that way, buried?

I: Yes, because labels can only help you to export something, to sell music, so that journalists hover over it like vultures. We're all a bit sick of that label, and the other bands are too.

MRR: What kind of movement, energy, whatever are we left with in 1993 here in the Basque Country?

F: I think we're at a very interesting stage. Because after the years when we had the punk explosion here, within a much wider movement, the sprouting up of "Gaztetxes" (*squatted youth centres*), the pirate radios, the youth movement, the zines, all this alternative activity, it came to a peak in 85/86. After that things began to go downhill a little. Like everything in life, there are ups and downs, that's normal. The situation has changed a lot but I think it's at the point of exploding all over again. There are a whole load of new groups, above all singing in Basque, which is very important, because it's something a lot of us talked about before but didn't do. Our label, Esan Ozenki, works with bands who sing in Basque, like Sutagar, E.H. Sukarra.

MRR: Your favorite group at the moment?

I: It's a question of taste. I like E.H. Sukarra and Bap a lot.

F: Bap, Anestesia, but that's because some of them are in Negu Gorriak, and when you see them live it's like going to visit a relative!

MRR: You speak quite optimistically about the situation and yet the pirate radios, the squatted centres have suffered a severe decline in recent years...

I: Yeah, they've had a lot of problems. The new generation isn't as keen, as active as when the great "Boom" happened a few years ago, but there are still things going on, even if because of European Unification the Spanish State is trying to close a lot of this activism down.

MRR: Do you feel closer to hardcore punk or hardcore rap?

F: When we started it was more like hardcore *and* rap, but now we prefer to use the word "Mestizo" Rock *("Mixed race" Rock)*.

I: We like hardcore groups a lot. There's a spirit in common between what they do and what we do. Like groups like Urban Dance Squad, even if the music is different. Anyway, we're closer to say Fugazi than to any rap group.

MRR: What kind of bands do you like internationally?

F: All kinds. Disposable Heroes of Hiphoprisy, Gorilla Biscuits, Red Hot Chilli Peppers, Fugazi, Ruben Blades. I also like Public Enemy a lot, although I have to say that their concert here in Bilbao was an armed robbery. And if they return with the same attitude, better that they don't come back to the Basque Country.

MRR: Why not?

F: Because they simply came to take the money and run. If they are really a group that is trying to put forward some ideas, they should find out about the place where they're playing, what kind of people go to see them beforehand. I think it's essential that there's some kind of communication, which is what we felt two or three years ago when we organized a bus to Paris to go and see them. This time they came to the Basque Country and the only time Flav opened his mouth was to say Spain, Spain, Spain. A whole lot of people who went to see them called them bastards because of that. Sure, maybe it was just a mistake, but it seems a bit strong to me, because if you go somewhere you should find out something about the place, not like those typical tours the dinosaur bands go on, where you arrive at Paris and you say "Hello Madrid", that sort of thing. If they're trying to communicate an idea to do with Black Nationalism then they should find out about what is happening in other countries too.

MRR: When I think of Negu Gorriak, I think of two main influences, at least on an image level,- The Clash and Public Enemy. Isn't playing with Public Enemy one of your private ambitions?

F: No. Above all after what we saw in Bilbao. We played a lot happier with Fugazi in Washington, sleeping in the Positive Force house in a sleeping bag on a mattress on the floor, than in a hotel like the dinosaur bands. Public Enemy even said in an interview that they were really happy with their concert in Madrid because there were Blacks from the American Army Base there. Fuck off! If a Basque works for the police as a grass or something I just tell him to fuck off. We don't want American Army Bases here, and if those guys are soldiers, they're soldiers and that's that.

MRR: You've just returned from the US. What were your impressions?

F: We were there for very little time, so our impressions are a bit superficial. We were in Washington D.C. and New York, but we only really met people in D.C. We were with people from Positive Force, which is a collective force working in favor of people in the inner city, and then with Fugazi. We got a really positive impression.

MRR: Would you deny you're all a bunch of music addicts?

I: Yeah, we're all involved in music in some way outside of the group. Fermin has the record shop (*Bertso Hop, in Irun*), Kaki the studio and production work, while I give guitar lessons.

MRR: You seem to have a very different way of working from other groups, even here in Euskadi.

I: Yeah, in Euskadi groups have the mentality that you have to play as much as possible, and there are so many opportunities to play- in concerts; in popular festivals. On the other hand Negu Gorriak likes to be the one to plan everything, instead of letting other people do it.

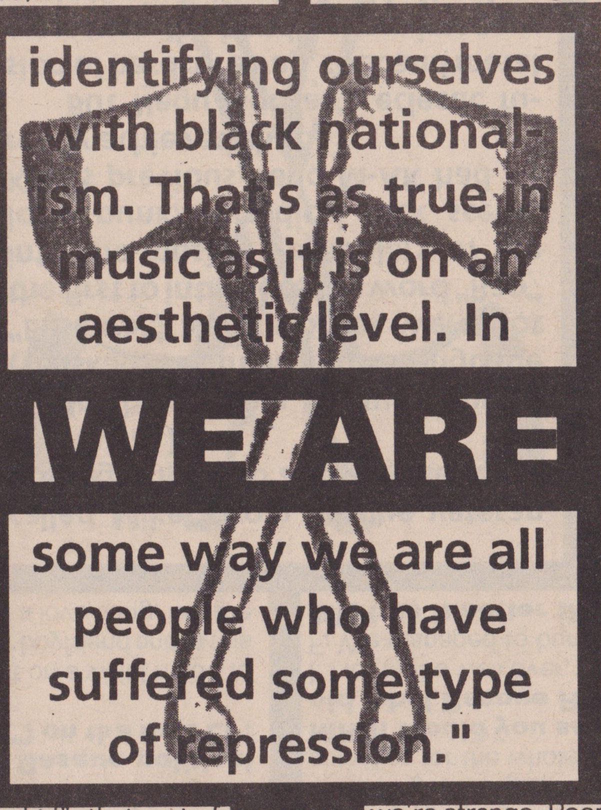
F: Also you have all these groups trying to live off the band and they just end up burnt out.

MRR: When you were in Kortatu you did about 300 concerts in total and yet in Negu Gorriak you've done very few. Why?

I: Precisely because Kortatu did 300!

F: We've already done all that. A lot of people think we're strange. People ring us up asking us to do a concert and they get angry with us because they don't understand when we refuse gigs. They're used to ringing up groups and just asking "How much do you charge?" We like to always have control of the group.

MRR: Some people are quite pissed off with you because they say you do concerts here in the Basque Country just



identifying ourselves with black nationalism. That's as true in music as it is on an aesthetic level. In

WE ARE

some way we are all people who have suffered some type of repression."

to make money to pay for your travelling round other countries.
I: No it's not that. We don't agree with the typical idea of a group playing everywhere,- people get bored and take you for granted. People have to make an effort to go and see us.

MRR: Some people would call that elitist.
I: I don't think so.

MRR: Why the symbol of two axes?
I: Well the unofficial symbol of Kortatu was one axe, so ...!

MRR: Any connection with the symbol of ETA, which is an axe and a snake?
F: Yeah, it's the same axe! It's a symbol, linked to popular Basque sports like the "aizkolaris" (*woodchoppers*), linked to popular habits, work..
I: In the Basque Country the axe has always been important traditionally, in everyday life to gather wood, it has had a whole series of functions.
F: It's also quite symbolic, in the ETA symbol the axe is used to cut off the head of the snake, i.e. the enemy.

MRR: Why the name Negu Gorriak? Looking back at past interviews you've done there seems to be some ambiguity.
I: No, it's quite clear. It comes from a song by Mikel Laboa (*based on a poem by Bertolt Brecht*) about a person who offers shelter to the poor in New York. To homeless people in a very cold winter. Negu Gorriak means "Harsh Winter", and the song says that exploitation won't finish in this way, but at least some people have a roof for the night. In Basque it has two meanings, "Harsh Winter" and "Red Winter". The winters here are very cold, and Fermin being asthmatic they can be quite a punishment. But also when we were forming the group it started to become a lot more difficult to say you were "red" or left-wing, the whole crisis of ideology that came about....

MRR: When you write songs are they just personal tales or are they intended to incite people?
F: A bit of both. Sometimes it's just narrating a story, other times trying to get people to do something about this world.

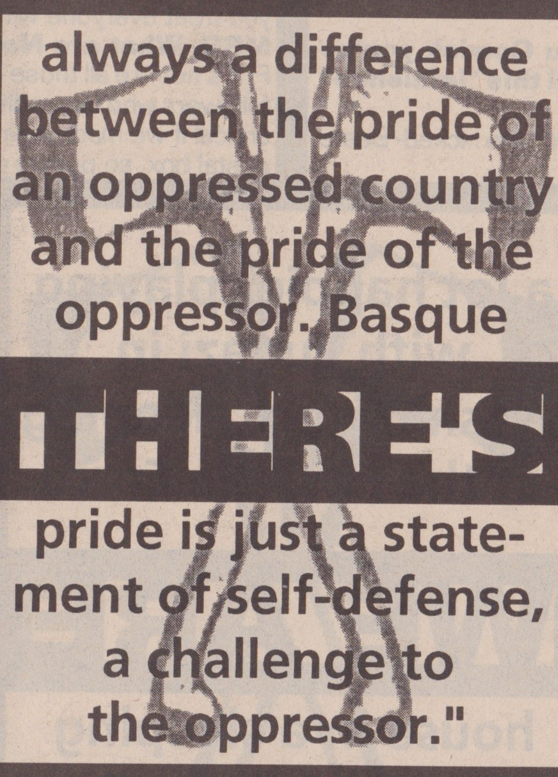
MRR: I was at your concert here in Pamplona a few months ago. In the weeks before there had already been regular, almost weekly clashes between the police and young Basque Nationalists in the old part of the city, stonethrowers against tear gas and rubber bullets. But coming out of your gig and into the old city centre, the night became engulfed in some of the heaviest street-fighting I've seen in ages here. I don't think anyone would deny the clear relationship between the gig and the fighting afterwards. In your opinion, why did it happen, and what's your evaluation of such activities?
F: Well everyone's free to do what they want to, I mean it was organized by the people in the streets, no one else, but the atmosphere had been created well before. Up to then all the fights had been on the defensive. That night however it was the police who were on the defensive. And we give our support to the people who did that.

MRR: Some of your images and actions remind me of what The Clash did, like all this talk of "Guerrilla actions," sudden surprise gigs in small places for publicity purposes, the images created by Manolo Gil on your records. Aren't you just a bunch of marketing experts?!
F: Well we've never studied marketing! We just try to use a bit of imagination, to be original, to be different.
I: A marketing expert needs imagination, and in general people have very little. It's something that we need more of here, like anywhere else.

MRR: You're a popular group now, as much because of what you've done in NG as because of the fame you had in Kortatu. Isn't there an inherent contradiction between fame, commercial popularity and the kind of movements you support? Or do you think that's just a stupid criticism by narrow-minded people?
I: No.

MRR: One common criticism of the bigger groups here is that because they get all the recording and concert opportunities the small bands never get a chance.
I: I don't agree with that. It's now easier to record and there are more groups coming out than before.

MRR: And isn't there a danger of "Radical Politics" becoming a sticker and a T-shirt instead of an idea, a way of life?
F: Here in the Basque Country I don't see that as being a danger. When you read about cases such as the one I read the other day, no. The police were looking for a presumed member of an ETA commando, so they went to his house to look for him, didn't find him and consequently assaulted his father, putting a gun in his mouth so that he would say where his son was. Those kind of things just leave you shocked, and that's something that affects a lot of people here.



> **THERE'S** always a difference between the pride of an oppressed country and the pride of the oppressor. Basque pride is just a statement of self-defense, a challenge to the oppressor."

MRR: Yeah, but then on the other hand the Yuppie phenomenon and other things linked to it are just as common here as in any other country.

F: Yeah, of course, and we have some people like that at our concerts too, but then there are a lot of people who aren't. A lot of people are prepared to take the offensive and confront the police all night, and for that reason we support them, because we think it's important. I don't think it's just a fashion, it's a symbol of something much stronger. Activism.

MRR: Both in Kortatu before and now in Negu Gorriak you've been accused of plagiarism. Would you just call this "influence" or outright piracy?

F: We like piracy, because we have quite a few songs which are nicked- Beste Kolpe Bat, NG Dator, NG Badoa- but in general we don't intend to do it in a negative way but in a positive sense, as a sign of admiration, recognition of good music.

MRR: Sometimes I get the feeling it's as if you see a film you like and you want to enter the film as main actors, that you see a band you like and want to jump on stage and grab the microphone.

I: I think it's just an enrichment, nothing more than that. Everybody has influences.

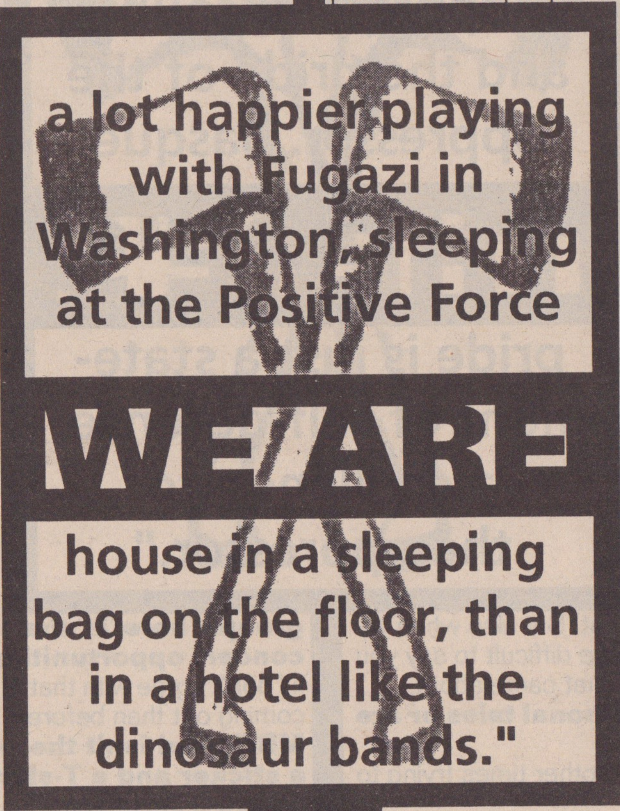
MRR: On a positive level Negu Gorriak has managed to mould together a whole variety of people, into a movement that didn't exist before. You've also given a very modern, sharp new slant to Basque culture. I would say that Basque bands are among the best in Europe at the moment. But isn't there a danger that people like you in NG just end up bringing about an American cultural invasion that neither Madonna nor MTV could have achieved?

F: Ha, ha! Yes, I've heard that one before. Only that for us it isn't Americanization, it's just that we are identifying ourselves with the color Black, with Black nationalism. That's as true in music as it is on an aesthetic level, we admire black culture a hell of a lot.

MRR: Are there really any links between Basque culture and Black culture though?

F: Yes, just like there are with other peoples, such as the American Indians for example.

I: In some way we are all people who have suffered some type of repression, and in that sense we're like a tribe too.



a lot happier playing with Fugazi in Washington, sleeping at the Positive Force

WE ARE

house in a sleeping bag on the floor, than in a hotel like the dinosaur bands."

MRR: Do you prefer the left-wing moral majority, the ones who do nothing but criticize what a group does, or do you prefer the kind of people who blindly follow a group without making any kind of criticism of their sexism, racism, commercial exploitation etc...

I: I don't prefer either. There's a middle road between the two. You can't be completely against everything at all times and on the other hand neither can you treat everyone with total innocence.

MRR: What are Negu Gorriak Brigadak "Brigades"?

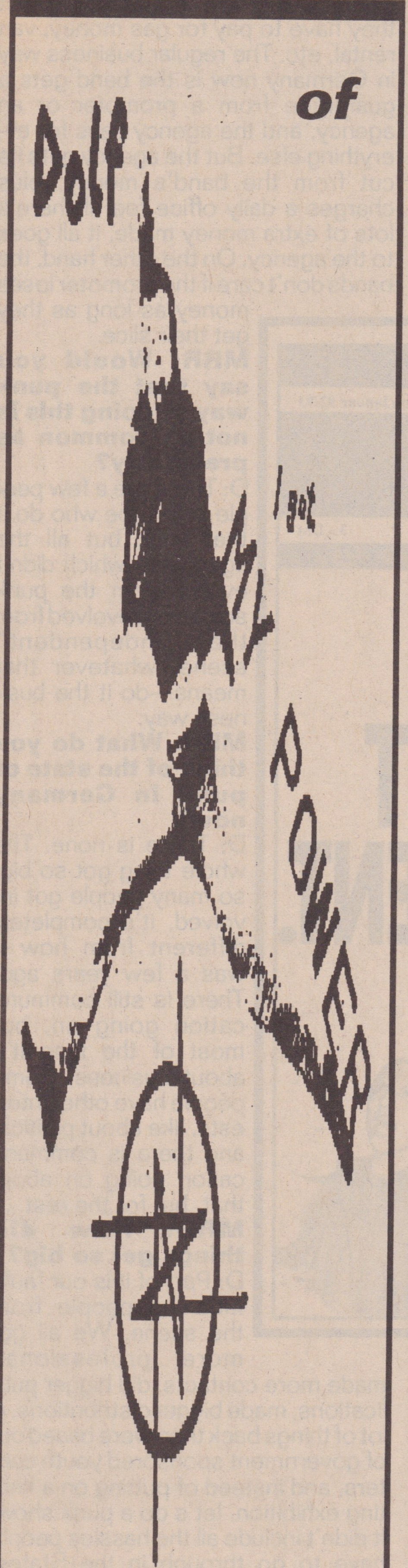
F: It's not like all those groups at the beginning of the punk thing, "armies" of followers who unconditionally support you. Our followers would be extremely critical if we made a wrong move, like sign to a multi-national. It's basically a postal box, so people can find out what we're doing. They help us to put out information, when we play concerts. For example on Spanish radio we were given the prize for the best live band and yet they never play our records. So NG Brigadak give us presence, for example in Catalunya, the nationalists there have given us a lot of support.

MRR: In one of your first songs "Esan Ozenki" ("Say It Out Loud") you say "Euskalduna naiz eta harro nago"/"I'm Basque and proud of it." Is this "pride" not dangerously close to nationalist bigotry?

F: No. There's always a difference between the pride of an oppressed country and the pride of the oppressor. It's just a statement of self-defense, self-evaluation, a challenge to the oppressor. And after that song we have seen the slogan-used in lots of other ways, for example "Lesbiana naiz eta harro nago"/"I'm lesbian and proud of it". I'm quite happy about that, because lesbians are also oppressed in some way.

Negu Gorriak have now flirted with radical music lovers on three records, the first self-titled LP, the second Gure Jarrera LP (Basque for "Our Stance"), and the maxi-single Gora Herria ("Long Live the People"). Negu Gorriak will be recording a new LP in spring 1993 and plan to tour later in the year, including a tour of Europe, Japan and the Western Coast of the U.S.. They can be contacted at:

Negu Gorriak/ Esan Ozenki/ Nafarroa, 60 behea 5. atea/
20.800 Zarautz/ Gipuzkoa/ Spain/ tel (43) 134 286



# of TRUST

Dolf Hermannstädter has been active in the German punk scene for about a decade now. On this, his third trip to the US, I sat him down to get his thoughts on a few subjects, including his zine, Trust, and his tour booking. Interview by Tim.

MRR: Dolf, what year did *Trust* start?

D: In July of 1986.

MRR: Prior to that, you had been doing what?

D: What did I do? I used to manage a band, Inferno, and before that I did what people used to do back then: write letters, trade tapes, trade fanzines, all that kind of stuff.

MRR: What made you decide to do a zine?

D: The idea was to get all these people together from southern Germany, and we had a big meeting of people who had been active for years doing smaller zines or being in bands, doing labels, etc. There were about 50 people, and we agreed that we needed a medium that would different from the sporadic fanzine, something that would come out on a regular basis. There were 6 people who started off: Armin from X-Mist Records, Mitch from the band Nuclear and who is now in Human Error, Thomasso from Everything Falls Apart and is now in NoNoYesNo, Moses who does *Zap* now, Anne who was involved in a youth center in Homburg, and myself. We made the decision to go ahead, and 2 months later the first issue came out. Since then, it's come out just about every second month.

MRR: Have you found that the motivation you had for doing it originally is still there?

D: To a certain extent, yes, but not quite the same as back then. Then, it was a joint effort, but most of them have all left Trust, except for Mitch. And nowadays, the medium we were trying to create so that people could know about gig dates, new records, etc, is being covered nowadays in bigger magazines. The motivation today is to keep doing what we want to do, to cover the music we like - or warn people about the music we don't like. Usually we cover punk/underground, although we will occasionally cover some thrashmetal, rap or whatever appears interesting to us. So the motivation is still there, even if it looks a little hidden at times.

MRR: or even if you forget what it is... (*laughs*). Do you cover politics at all?

D: I think the perfect mix for me would be 70% music and 30% socio-political stuff, but it's hard to find people who can write about that and make sense. I don't want to just reprint all the old militant left wing propaganda, because personally I'm not into it even though I do support it to a certain extent. I'm tired of writing about all the same issues. But, now it's about 90% music and 10% politics.

MRR: And how many people work on it now?

D: There's Mitch, me, and then Alex who live in the same town, Augsburg, as well as Kai, who started doing interviews and photos last year. There's Fritz who plays in Tech Ahead, Matthias from Frankfurt, Hajo in Hamburg, and Tom in Bremen.

MRR: And everyone contributes stuff by mail? Isn't that difficult with deadlines?

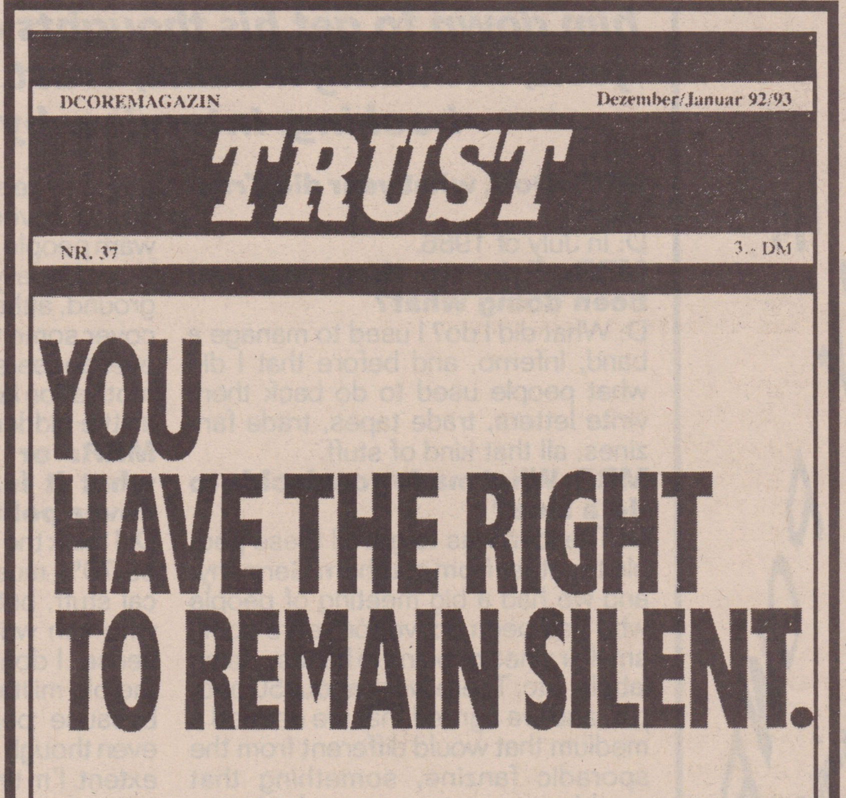
D: Theoretically it isn't harder, but because they are all involved with other projects, they do push the deadlines. Everything gets typed in by me anyway, except for one guy who has a computer now, and Mitch then does the layouts.

MRR: Does *Trust* pay for itself?

D: We don't have to put in any money from outside, so it pays for itself, although none of us draw a salary.

MRR: You also book tours for bands; how do you juggle that?

D: The tour booking takes less time now, since I've been doing it for about as long as the zine. It's gotten easier because I'm working with the right people, usually. It's more organized. I work together with DeKonkurrent in Amsterdam, and on my part of the tours it's just me. I don't have to depend on anybody else. With the zine, I have to depend on people to do what they say they're going to do. With tours, I'm always in the position to make a call and get a definite yes or no. I would say that touring only takes about 20% of my time and the rest is fanzine.



DCOREMAGAZIN

Dezember/Januar 92/93

TRUST

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YOU HAVE THE RIGHT TO REMAIN SILENT.

MRR: You used to go on the road a lot with bands; not so much now?

D: I don't do that anymore because I burned out by overdoing it for a couple of years, being on the road 4-6 months a year. And also, I can't afford to stay away from Augsburg that long because there's nobody who's going to take care of the whole organization. I think I'd also get pretty bored on the road now, sitting in the van...

MRR: Name some of the bands you've gone on the road with.

D: Negazione, Raw Power, Government Issue, Social Unrest, Nomeansno, Fugazi, So Much Hate, Life But How To Live It, Soulside, etc, etc.

MRR: What band was the most fun to tour with?

D: Verbal Assault. They had a perfect mix that suits me best: part, drink, stay up late and party, yet always be on time and get things done when they need to, but, I had a good time with most of the other bands too!

MRR: Tell some weird tour stories.

D: I don't know. I once hit a band member of NoFX, someone who isn't in the band anymore. Even the other guys thought he was a jerk. That was the first and only time for that, and after that it worked out. Then there was the time that Government Issue was told there was no toilet paper in Europe, so instead of bringing sleeping bags they brought over huge bags of toilet paper. That was pretty weird!

MRR: What do you charge bands in booking their tours?

D: It's a percentage. It's done the old punk way. The band plays and gets the money—usually a "guarantee." If there are lots of people there, the band should get lots of money. But I don't want to have any of the promoters that I work with have to pay out of their own pocket if it's a poor turnout...as long as they did their job with promotion, etc. It's the band's fault or label's if people don't show up to see them, so the promoter shouldn't have to pay for that. So I get my 10%, the band gets the rest, but they have to pay for gas money, van rental, etc. The regular business way in Germany now is the band gets a guarantee from a promoter or an agency, and the agency pays for everything else. But the agency gets its cut from the band's money, plus charges a daily office fee. If there's lots of extra money made, it all goes to the agency. On the other hand, the bands don't care if the promoter loses money as long as they get their slice.

MRR: Would you say that the punk way of doing this is not as common as previously?

D: There are a few people in Europe who do it that way, but all the agencies—which didn't evolve from the punk scene, but evolved from the "independent" scene, whatever that means—do it the business way.

MRR: What do you think of the state of punk in Germany now?

D: There is none. The whole thing got so big, so many people got involved, it's completely different from how it was a few years ago. There is still communication going on, but most of the time it's about business. Some people have other interests, like about politics, and there is communication going on about that, but for the rest....

MRR: How did things get so big?

D: Part of it is our fault, meaning people from the scene. We all got more professional, made more contacts, did bigger publications, made bigger distributions. A lot of things back then were based out of government sponsored youth centers, and instead of putting on a knitting exhibition, let's do a punk show. It didn't include all the hassles people have to go through in the States, renting a hall, PA, insurance, etc. That made it easier, and it just took off.

MRR: I've heard that American

bands get such worship over there, and get much better deals than they do touring their own country, and that prevents local younger German bands from getting gigs. Is this true?

D: Definitely true. Many people, for reasons unknown to me, have more interest in American bands than European bands. But if you have an American band that draws people, you can always put your local band on the bill for good exposure. At this point, there are not too many good German bands around, to my taste. Which is not to say that all the American bands coming over great. Most are just average, boring, etc. Now, some US bands are drawing more poorly, but in general it's really hard for German bands to get attention because there are too many bands coming over.

MRR: Let's talk about the political situation in Germany a little bit. We hear about skinheads on the rampage, etc. Is it that prevalent?

D: We could fill the whole magazine with this subject and still not have a concrete result. But, there are obviously serious right wing people there who are willing to use violence against minorities, foreigners, and now even against old people and handicapped people in the Hitler tradition. The gang thing is full of stupid people who need to be stopped somehow, and things need to be done against them. But I don't think that deep down most of them are confirmed racists or fascists. They are just plain stupid. You have a guy with a Public Enemy t-shirt bombing an asylum house. It doesn't make any sense. They are out there to get drunk and fuck shit up. Obviously, I don't agree with that, but I don't know what to do about it. There are some people in Germany who think that as long as you beat the shit out of them, the anti-fascist work is done. To a certain extent, it is true and necessary, but the long term solution has to be different. Sure, you will scare away some people, and make some others even more prone towards violence and fascism. Some people beat them up, and other people lighting candles and making huge, peaceful human chains throughout cities. It is always good to see people going out there to show that not all of Germany is on that side, but the results are just so that all the foreign countries will see that it's Ok in Germany and business can get stabilized again. A lot of people in eastern Germany lived under the Honnecker regime, and they've been raised and "educated" in a way that makes alot of them stupid. With the border suddenly gone, they see all the fancy opportunities they have from capitalism, things to buy, but it's not working. Kinda like, if they threw you in the woods with just a knife and said "See you in a month," you might be dead.

MRR: We talked earlier about this, where until the economic situation in eastern Germany grows, it will stay stupid there. But then you find yourself wanting capitalism to work there.

D: On the one hand, you could say the government should give those kids over there more things so they'd have better things to do. Give them jobs, youth centers, etc. But that doesn't really solve the problem, it just covers it up with gifts, benefits, etc. Take it away, and they'll go back again. At least 95% of the population in all of Germany needs serious psychological counseling. The problem isn't black and white, with the fascists over there and we go beat them up and it's OK now. They are people, and they have reasons why they do that. If you stop them individually, you're still not stopping the real reasons. It's good that all these actions take place, be they militants beating up fascists, or middle class people—who are dicks as well—doing peaceful stuff. But I don't see any of those actions getting to a long term result. I guess it's better to do that than do nothing, cause if you do nothing, they dance on your head.

MRR: Is this just the case in Germany?

D: There are racists in every country, people afraid of losing their income to foreigners—not that all foreigners are good people either. There are a lot of dumb fucks there too, people who are more part of the problem than of the solution. Some are good people with political problems in their home country, that have to have the possiblilty to life in another country, on the other hand, not everybody who has a "political problem" automaticly becomes a good person...

MRR: Have you always had such a low opinion of humani-

ty?

D: Yeah, I still think that most people are stupid, be they Germans, Americans, Turks or whatever. I don't base that on color, race, age or gender, but on what the person is doing and how they behave. I do understand that some people have grown up under cetain circumstances and don't have the same standard of thinking and living as I do. But again, I'm anti-dicks.

MRR: Are you anti-cunts too?

D: Yes, to keep the feminists here happy.

MRR: We can't talk to you, Dolf, without talking about beer.

D: There's not too much to talk about. Beer: you just drink it and make sure that you know what you're doing.

MRR: Hey, there's been times where you didn't know what you were doing.

D: That's true.

MRR: So how did you become a 'positive drinker'?

D: I started to drink a long time ago and kept doing that. I believe I maintained a level that certain people wouldn't expect from me, given that length of drinking. I don't think it has anything to do with drinking. I don't think it is the drug that is evil, it's the people that abuse them or don't know how to use them. If you have your mind together and have a stable personality, you can do whatever drug you want to... Well, if you drink 2 bottles of whiskey everyday or sniff 10 grams of coke everyday, no matter how aware you are, it's going to destroy you. But obviously, everybody should fiddle their way through that, how they're going to handle it. But it's unfortunate that most people are not able to handle it, no matter what drug it is, including alcohol, basic drugs, nicotine, caffeine, TV, sugar, sports, computers, Star Trek, phones. Everything can be addictive and cause damage.

MRR: Is it part of human nature to be addicted?

D: If people would be the way I'd like them to be, they wouldn't be. (laughs). It's an education thing. Well, wait, there are a lot of educated people who are seriously fucked up with certain things, so I guess that undoes my old saying that all the smart people are Ok and all the others are dumb. There are plenty of smart people who are fuck ups. So maybe we need psychologists for 100% of the population now. 120%.

MRR: Yeah, but all the psychologists are crazy too! Dolf, have you been able to maintain your sense of humor throughout all these years?

D: Yeah, I think so.

MRR: I've heard that Germans don't have a sense of humor.

D: I do have a sense of humor. I can make jokes about everybody, and take them when they're made at me. I still do that, but maybe in a more cynical way nowadays, but maybe cynical jokes are even better because they show the person you're joking about that they are just a stupid fucking dick-cunt! (*laughs...German humor*). They can't really argue because it's supposed to be a joke, but there's a certain amount of truth behind it.

MRR: What has been your biggest failure?

D: I don't know yet, because I'm not done. So far...

MRR: ...you've been perfect up to now...

D: No, not perfect, close to perfect.... Ask me in 5 or 10 years.

MRR: Do you ever want to just give up and move to Mallorca?

D: I was thinking about that. A lot of parts of the whole scene, the whole business thing, are just boring....not necessarily for me personally, but when I compare it to all the ideas we had 5 years ago, it's pretty unsatisfying. So, I've thought of leaving the whole scene and fucked up Germany, Europe, and world behind me, and just 'do the hippie thing' and isolate myself from everything and try to live a fair and happy life by myself. But at this point, I'm not going to do it because I'm not that frustrated and bored to stop. If that day comes, if people or myself, don't get more ideas on how to make the whole thing more exciting and changing, it could happen. But I can't imagine myself doing nothing all the time because I need to do things. And I can't really do that many things in Mallorca! (*laughs*)

MRR: When you compare the ideas of 5 years ago with what's happening today, is there one area where you feel that the dynamics have changed drastically?

D: Part of the reason that things got boring is that a lot of people from back then are really busy with their own projects, same as me, and don't have the time anymore to maintain a more private, social communication. They don't have the time to travel and meet different communities, different scenes, to exchange ideas and see what could be done better. The whole inter-communication thing is missing because all the people are so involved in their own thing.

MRR: So people have gotten more isolated, even though they've gotten more productive.

D: Right. It's more productive in the business way, but on the social side, it's lacking. I thought about what could be done about it, trying to organize some kind of meeting. But how do you get 100-200 people together, who's going to organize it? So I give the idea over to you, Tim.

MRR: Geez, thanks. When they come out with these TV/telephones, we can all link up and party electronically.

Copies of Trust can be gotten for $5 ppd air for the US, 5DM for Europe. Feel free to send contributions (articles, interviews, etc) to Trust fanzine at the address below (they also have a big music review section: vinyl, tapes, CD's and fanzines), especially those German speakers out there, since it is printed in German. And while on the subject of Germany, isn't there anyone else besides Helge Schreiber in that whole country that can put together a scene report for MRR? Oh, and Dolf is at this point definitely not looking for more bands to book, so lay off him there.

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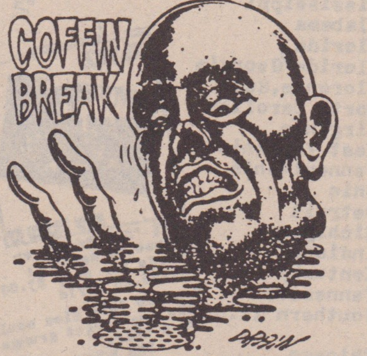

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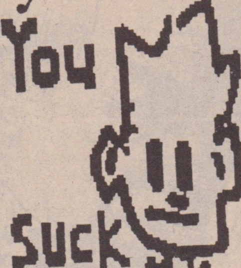

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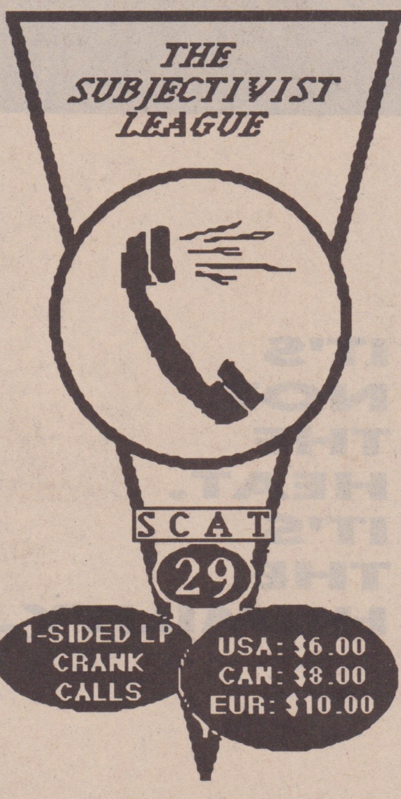

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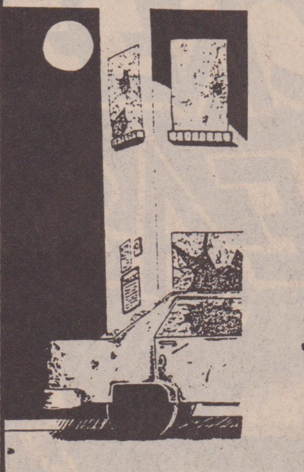

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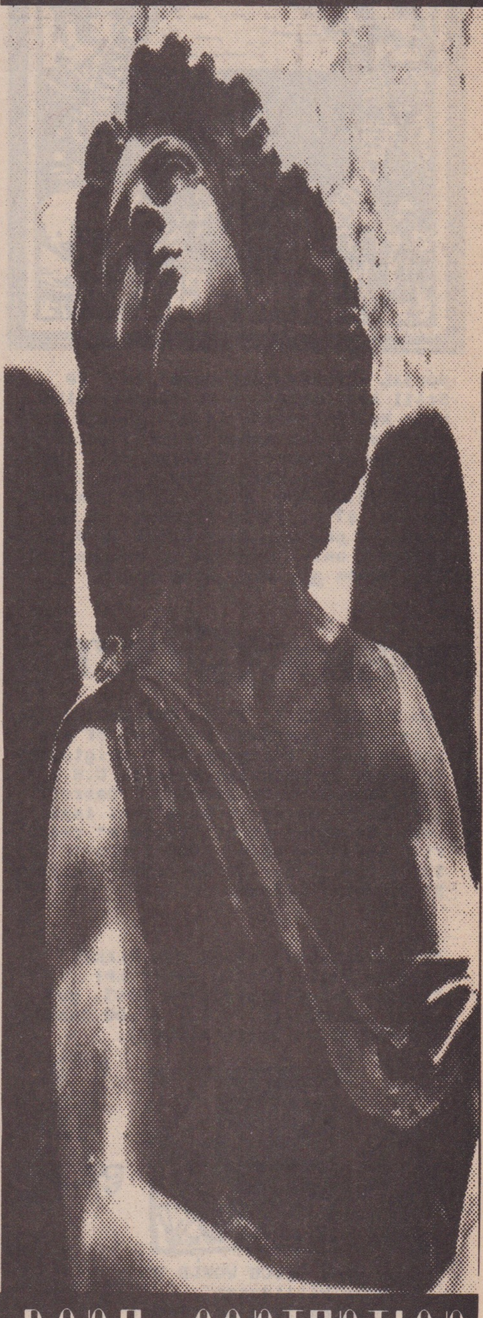

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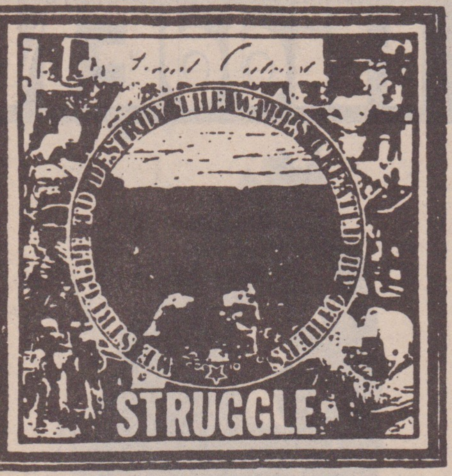
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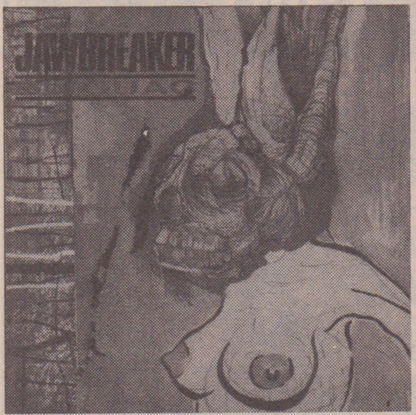

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The English anti-fascist movement is split into various different camps....

by
Ramsey Kanaan
of
AKA Distribution, AKA Press, and Political Asylum

The three main bodies are Anti Fascist Action, Anti Racist Alliance, and the recently reformed Anti Nazi League. Anti Fascist Action and the Anti Nazi League both have, at least rhetorically, a position of combating fascism and racism, both ideologically and physically. The Anti Racist Alliance is more a get-together of so-called stars, members of parliament, notable personalities, to do nothing other than get in the news, and staged one completely disastrous march through a white area.

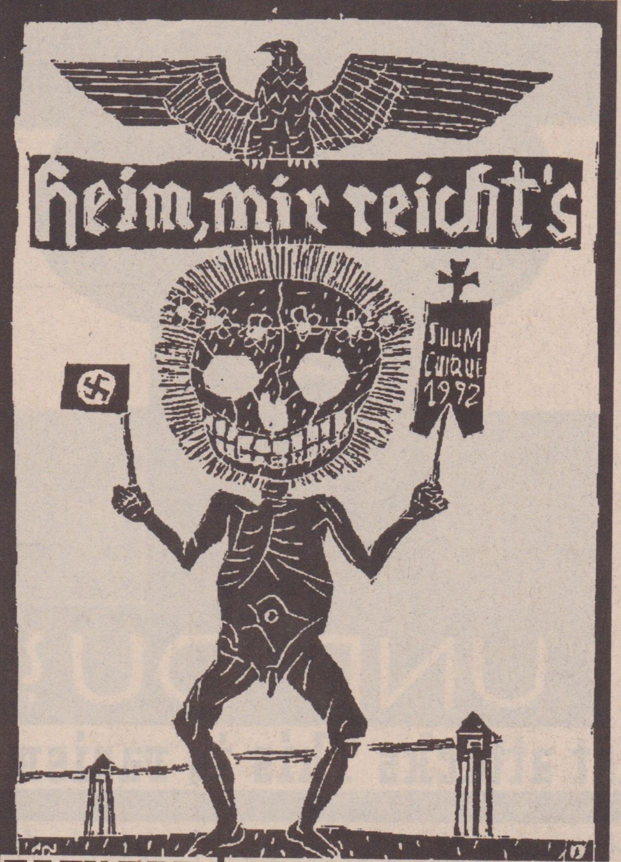
The Anti Nazi League are a reformation of the Anti Nazi League which became famous through Rock Against Racism in the late 70's, and are basically a front organization for a Trotskyist group in Britain called the Socialist Workers Party. While their rhetoric is one of physically opposing fascism, and while there may be some individual members doing that, the party line never goes beyond rhetoric, and, in fact, does everything possible to distance itself from any violence that does occur by either side. For example, in the case of the recent Skrewdriver concert, they were completely silent. The concert was the first time one was nationally advertised by the fascists, fly-posted all around London, etc. The ANL did not respond publicly, and similarly, on the day when Skrewdriver met to play and the actual confrontation happened, they were certainly not there as an organization. No placards, banners, etc.

Anti Fascist Action is a group that was formed 2 or 3 years ago, that has, as far as I'm concerned, the best strategy, are the most credible, and are predominantly a working class organization, unlike the other two, and want to combat fascism both physically on the streets, and ideologically. They see fascism as a product of capitalism, used by the ruling classes, having its widest appeal, certainly in terms of drawing foot soldiers, from the white working class, where the brunt of problems are manifested in capitalist society... unemployment, bad housing, etc. And hence are played off against blacks and other non-whites in Britain in competing for scarce jobs and housing. So, they both confront them on the streets and take their propaganda into the white working class areas. And while the ANL and ARA might rhetorically make some nods towards this area, generally completely ignore them.

Skrewdriver advertised nationally that they were playing a gig somewhere in London. Because of the lack of credibility for organized fascism within the mainstream, they have never been able to advertise the actual venues because most venues would not put on openly fascist acts, and the gigs would certainly be physically stopped by anti-fascists. But, presumedly—as in Germany, Italy, Holland, France—the organized fascists, especially in the skinhead subculture, are very well organized, and are, in a sense, a mirror image of the punk scene in having a network of fanzines, mail order services, independent record labels, etc. So, in the same way that underground punk bands spread their gigs by word-of-mouth, most fascists seem to know in advance through their networks about when these secret gigs are taking place. Similarly, anti-fascists who are moles within the right, usually find out when these gigs are taking place. So, Skrewdriver cannot advertise publicly, and what they always do is advertise the assembly point where all the fascists should meet and then get directed to wherever the gig is.

The last time they tried to advertise a gig, 2 or 3 years ago, the assembly point was Hyde Park

"Central Europe, unlike Britain, has definitely seen within the last few years, a spectacular rise in organized fascism, whether its in the form of skinheads or organized attacks on regugee houses or on non-whites ..."



in central London. Upwards of a thousand fascists tried to get to Hyde Park. Some were turned away by the police; a lot of them were met by anti-fascists in big battles. That was seen by both sides as a victory for the anti-fascists. So, a similar thing happened this time. The meeting point was advertised on their posters, at Waterloo Station. And again, Anti Fascist Action advertised that they would be there, and called upon people to physically stop them. One hour earlier than the fascist meeting time, around 500 anti-fascists gathered with the expressed purpose of physically stopping the fascists. Often when there are fascist meeting, demonstrations, marches, all three anti-fascist organizations advertise that we should be there, but it's usually to have a counter-demonstration. Anti Nazi League and Anti Racist Action will not say that we should be there to physically stop them. They might have rhetoric of "They shall not pass," or "Never again," or "Remember 6 million," but they don't actually say "we're going to stop them." Anti Fascist Action are the only people that specifically state this.

"Most of these [skinhead] attacks are not ever reported to the police because of the police history with non-white communities, and when they are, the police usually do not treat them as racist attacks This is racism

So the 500+ people that gathered to stop the fascists were there to physically stopped them. There were no banners or placards. Obviously, there was a very large police presence, and they tried to keep the opposing sides apart. But they were caught off-guard by the ferocity of the anti-fascists, because it wasn't a stagnant demonstration. The anti-fascists weren't prepared to stand behind police lines and just shout abuse. They went straight for the fascists when they saw them, completely broke through the police lines, and physically attacked the fascists. It's not like a set-piece battle with fascists on one side of the road, anti-fascists on the other side, and the police in the middle. Neither group turned up in one unified block like two traditional medieval armies. For the rest of the night there were running battles throughout London, between fascists and anti-fascists, and between anti-fascists and the police, who were trying to stop the anti-fascists, and, as usual, letting the fascists alone.

The anti-fascists were largely successful in that the fascist meeting point was completely disrupted. The fascists were physically attacked, many hospitalized, as were several anti-fascists, and one skinhead who died of a heart attack in terror. Skrewdriver advertised that they were expecting upwards of 2000 people, and the anti-fascists estimated that there were around 1000 trying to assemble, and about 300 actually made it to the secret gig. In terms of disrupting what was for Skrewdriver and the radical right in Britain a trial of strength, it was a limited success. But very bad organization within the anti-fascists meant it could have been a lot more successful. Around 35 anti-fascists were arrested, and there is a defense campaign going on. Of the fascists that turned up, the majority of them were skinheads, however there were a lot less than the previous time Skrewdriver tried it, and lot of them were European. Just like in the old days when political bands like Crass would attract punks from all over Britain and Europe, again the radical right has a similar pull. However, given that a lot of the people were definitely not British, it was not a good sign for the radical right in Britain.

Continental Europe, unlike Britain, has definitely seen within the last few years, a spectacular rise in organized fascism, whether it's in the form of skinheads or organized attacks on refugee houses or on non-whites in these countries...be it Turks and Gypsies in Germany, Arabs in France. This has been been mirrored in the electoral rise of overtly fascist parties, or, as in Germany where Nazi parties are outlawed, in extreme right wing parties that are everything but fascist purely because they're rhetorically not allowed. This has seen the parliamentary left and center parties moving further right in political agendas to head off the rise in popularity in the far right parties. So we have the SDP in Germany bringing in a new asylum law which will make the political and economic criteria more stringent for becoming a refugee. The whole agenda of politics has swung to the right, and the fascists have acted a catalyst for it.

In Britain, this has not been the case. This is largely because, at least for the last 20 years, Britain has always been a racist country in terms of its immigration laws. Britain has been incomparably far more racist institutionally than Europe. Hence, organized fascism has never had a strong electoral base or popular base because the British laws on immigration, race, citizenship, eligibility to Britain for non-whites, etc, have always been fascist and far more right wing than any of our European counterparts. While the extreme right wing parties in Germany or the north of Italy are getting about 40% of the local election votes, or LePen and the Front National in France are getting 12-15% of the vote, in Britain, electorally, this has not been the case. In the late 70's, the National Front splintered, and for all intents and purposes doesn't exist. The main fascist party, the British National Party, has been spectacularly unsuccessful. They get a few hundred votes, and have usually come in well behind the 'joke' candidates, a fraction of 1% of the electorate. However, this is only possible because of the general climate in Britain, which, while not fascist, has both institutionally and culturally been very racist. So government actions, be it with immigration or with the police, has always been phenomenally racist and quite obviously targeted on non-white communities in Britain. For example, about 200 people a week are deported from Britain, or whether it's deaths within police custody, or policing that's quite aimed at harassing non-whites. The results have been the riots throughout the 80's, a result of such policing. Similarly, Britain has never been an accomodating place for people that don't happen to be white. There's always been a high level of racist attacks in Britain. They are not carried out by organized fascists, and are carried out by people who don't vote fascist or aren't members of fascist parties. People are simply attacked because they are not white, are systematically discriminated against in their jobs, have swastikas daubed on their houses or have their windows smashed, non-white shopkeepers are attacked. Most of these attacks are not ever reported to the police because of the police's history with the non-white communities, and when racist attacks are reported to the police, they usually do not treat them as racist. There have been cases like in Edinborough, where 2 black students were stabbed to death by a group of football casuals who were shouting racial abuses when they were killing them. The police refused to call it a racist attack. Five of them got off, and the sixth had the charges reduced to simple assault and got 18 months. If a gang of blacks had done it, they would have been looking at 20-30 years in prison. This is an example of institutionalized racism and the way society looks at racist attacks.

The non-white communities thus are very wary of whites, both because of this racism and cultural hostility, and so those communities are organizing themselves. There are a whole range of self-help groups, having their own lawyers, their own police monitoring groups, their own physical self-defense groups. There have been notorious cases where non-whites have physically defended themselves against racist from white youths—again, not from organized fascist groups—and have been taken to court and charged with assault. There was a spectacular case in Bradford, The Bradford 12, where 12 Asian youths were caught with petrol bombs used in self-defense. They actually won, which is the exception that proves the rule. They made a political defense and didn't deny having the petrol bombs or to fight white racists. They were acquitted, and made history because it was such an anomaly. So, anti-fascist work is done by white anti-fascists and by non-white communities themselves.

I think a lot of the emphasis of the white anti-fascist groups is ideologically wrong. Non-whites face more daily harassment from the state and police than they do from organized fascism. The whole emphasis in Britain on anti-fascism or anti-nazism is completely misplaced and bears little relationship to the harassment and racism faced by non-whites in Britain.

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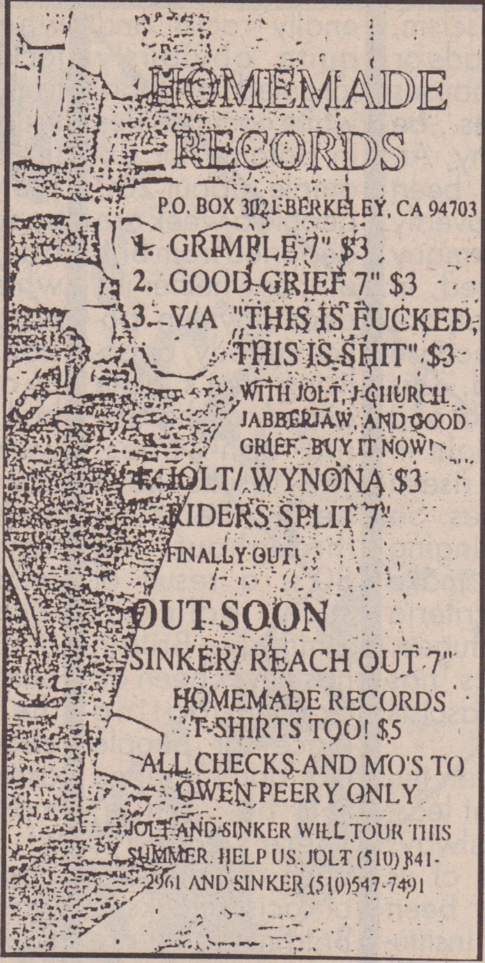
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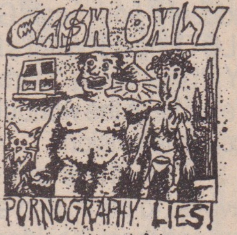

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POOK P.I.

You turn on the TV, just to kill time, even though you're tired of watching *Roseanne* or *Ren & Stimpy* for the zillionth time, and as you're surfing through the channels you run across *Pook, P.I.*, the anarchistic, pyromanical punk Private Investigator who also happens to be a teddy bear. Or you're zipping through all of those cable channels with the community information screens on them, when suddenly you hear GOD IS MY CO-PILOT singing "What's Natural," or QUINCY PUNX doing "Darby Was A Martyr." Welcome to the wonderful world of public access television!

While there are dozens of 'zines devoted to punk, and even a radio show here and there (besides MRR, of course), punk hasn't made too many inroads into television. Oh, the occasional pseudo-punk video on MTV (assuming the language is clean and the images aren't "naughty") or the odd (usually negative) report on the local news, but generally one doesn't see or hear much about punk. That's where community access television provides a service to fans and musicians alike. For a minimal investment, usually less than $100.00, anyone can learn how to create their own program about almost anything!! While most access centers won't allow you to sell a product or service, slander or libel someone, or commit "obscene" acts on-the-air (what defines obscenity varies from station to station, although frequently imagery involving sex or excretory functions can fall into the obscenity range (but *not* profanity or nudity)), you're usually free to do anything else!

Public access TV operates under the "Do It Yourself" (D.I.Y.) ethic. The staff works to teach community residents how to operate all the equipment, how to design and light a set, and how to edit the completed program. They are also usually prohibited from actually helping create your show (i.e. they can't run camera or edit the show for you), since their input can impinge on the freedom of expression of the community producer. This belief in freedom of speech is a critical element of how access centers operate. Your local access station can be thought of as an electronic park—free speech can occur anytime the park is open, and although there are basic rules to follow (e.g. in a park you might be asked not to break the swingset; at an access center you will be asked not to point the cameras at the lights), the content of the programming itself is left up to you. Think of the access staff as the people in a park who hand out the megaphones and soapboxes—they'll provide you with the means to get your message out but it is up to you to decide what you want to say (or sing) and how you're going to do it.

ECTV
Evanston Community Television
29

"I enjoy the freedom to do what I want," says Al Fisher, producer of *Pook P.I.*, which is seen on Evanston Community Television (ECTV)—Cable Channel 29 in Evanston and Lincolnwood, Illinois. "Pook can say or do anything he wants. He can, and usually does, blow up or set fire to everything on the set, and has a great time doing it. ECTV gives me lots of freedom, and Pook can be as anarchistic as he wants to be."

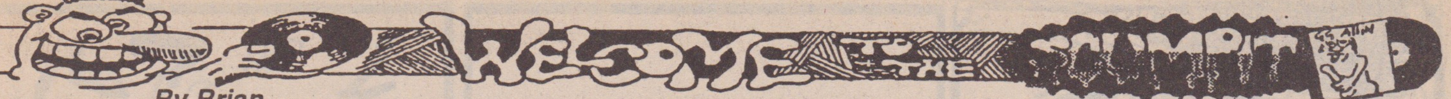
Another show created at ECTV, *Backstage Pass*, is produced by Nancy Lorance and features some punk acts mixed in with heavy metal and thrash sets. "This is a great way to document the local scene," says Nancy. "These bands come and go, and maybe they leave a tape or disc behind once they're gone, but with *Backstage Pass* there is a video record of the band's performance. As cliché as this sounds, it 'captures the energy of a live performance' and lets people see the interaction of the band and audience. Besides, where else can you see moshing on TV?"

As MRR featured in their January 1993 issue (#116), public access radio is also available in some areas. While not nearly as widespread as access TV, it follows many of the same rules as it's television counterpart. However, access radio often faces more obstacles than TV. ECTV experimented with radio by adapting MRR to run on the channel over the community messages. Programming Manager Jeff Berkwits made sure it was listed in both the local paper and in the Cable Guide, and he invited people to call in and show their support, but in a four-month run on the channel (October 1992-January 1993) he received only one call, saying the show was "stupid" (So much for the infamous support of punks!). Other access stations such as WCXS (Fairfax County, Virginia—mentioned in MRR #116) may have more luck with punk, but remember that, like access TV, it can only be heard on cable radio (hooked up to your stereo through your cable TV hook-up).

Whether working in community access TV or radio, creating your own program is truly rewarding. It's a team effort, so it's an excellent way to meet and make like-minded friends, and it also allows you to support the groups you like, listen to great music, and further live the D.I.Y. philosophy!

If you live in the Chicago area and your group would like to be featured on a program produced at ECTV, or if you live in another part of the US and don't know where your local access center is, write to: Jeff Berkwits/ECTV/1285 Hartrey Ave./Evanston, IL 60202. He'll try to arrange a guest appearance on an ECTV program or help you find out where to find your local community access center.

Jeff Berkwits c/o ECTV/ 1285 Hartrey Ave/ Evanston, IL 60202



By Brian

THE STALIN
GoGoスターリン

Konnichiwa. Genki desu ka? Japan records part 3 engage! As I write this, the most current MRR I have seen had an interview with punk rock greats Stalin, so I thought I'd do a discography on 'em.

The very first Stalin is *Dendou Kokeshi/ Niku* flexi on Political records released 9/ 80. This is kind of atonal snotty punk rock. Next is the *Stalinism* 5-song EP on Political records out on 4/ 81. This EP is more polished and is quite varied in types of punk displayed; Ramones type stuff, mid-tempo hardcore (fast for '81), almost rock sounding stuff, pseudo reggae and sing along type punk. Pretty good stuff. Now after some time they released an LP (on Political???) called *Trash*. I don't have this. Anyone have a trade copy? OK, next. By some stroke of luck, Stalin got signed to a major label (Climax Records). Their first records (both released 7/ 82) were *Stop Jap* LP and the single from this record "Romanchisuto/ Raito Mai Faia" (Japanese version of "Light My Fire"). It again is a mixture of styles but more fast hardcore bits. In 8/ 82 another 7" single came out from *Stop Jap* called "Arerugii/ No Fun". Next was the *Go Go Stalin* 12" 3-song EP in 2/ 83. Hardcore punky shit once again. Around this time, a 7" single came out, "Nothing/ Suigin". Then in 4/ 83 came *Mushi* LP, which came out only as a picture disc. This is also a mixed bag of punk and hardcore with a bunch of fast short songs that remind me a little of Terveet Kadet. The last song on the LP is the title track, "Mushi", which clocks in at the hefty time of 9:47. This record also has both songs from the "Nothing" 7" and the song "Go Go Stalin".

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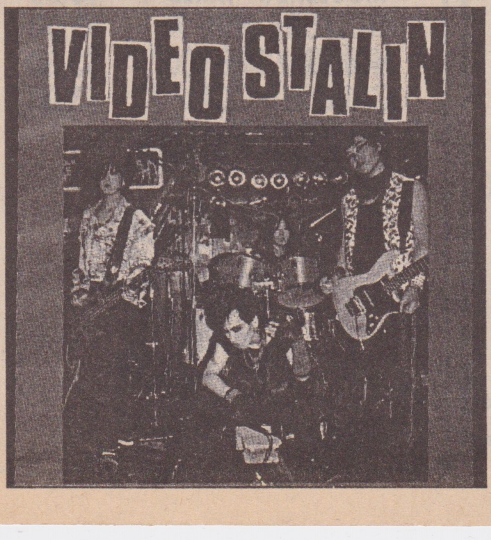
THE STALIN



Ok, now to the stuff I don't have...*Fish Inn* LP came out in 11/ 84. This one either came with a flexi or there is a promo flexi with the songs "Bakyuumu/ Kaiboushitsu" on it on BQ Records. I'm doing a little bit of guess work on this one. It's a double live LP called *Last Live For Never* and I'm guessing it came out in '85 sometime. At this point Stalin broke up (see interview in MRR #113), then reformed as Video Stalin and recorded video-only albums. I know nothing about these videos. In 1987, an LP of rare Stalin tracks came out on Independent Records. It has the first flexi, first 7", "Fish Inn" flexi and "Chicken Farm Chicken" from *Welcome to 1984* compilation LP. There is a red/ orange vinyl pressing of the *Stop Jap* LP. Also, Michiro Endo, singer of Stalin, had a few solo LPs and 7"s, but my knowledge of those are sketchy, so I'll not go any deeper than that. That's all my knowledge on Stalin. If you have trades or info, write. Sayonara, my little collector scum pals. Brian, PO Box 8511, Warwick, RI 02888

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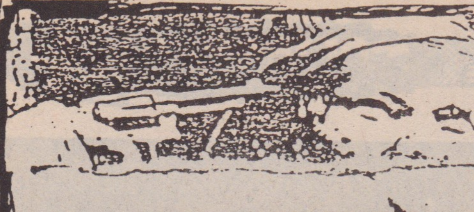

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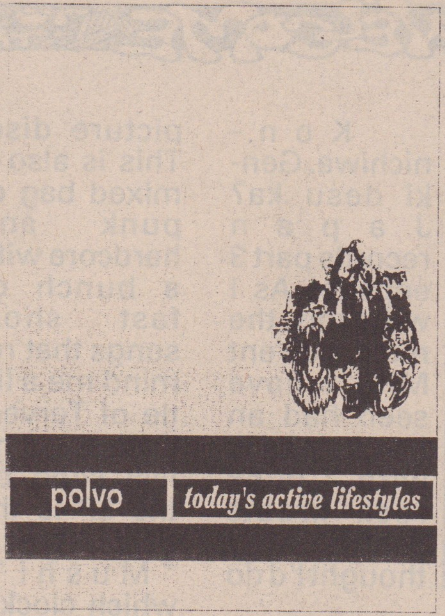

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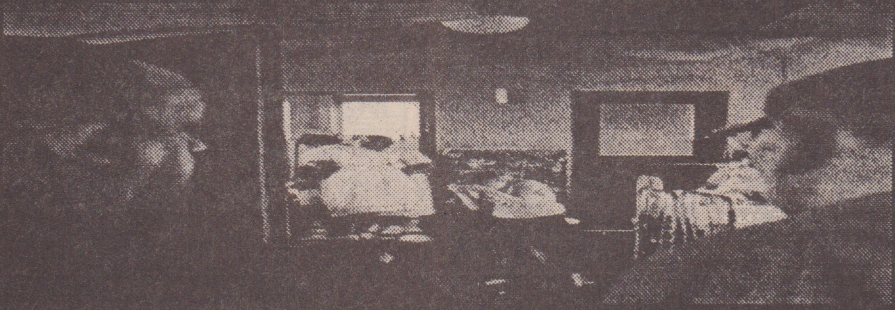

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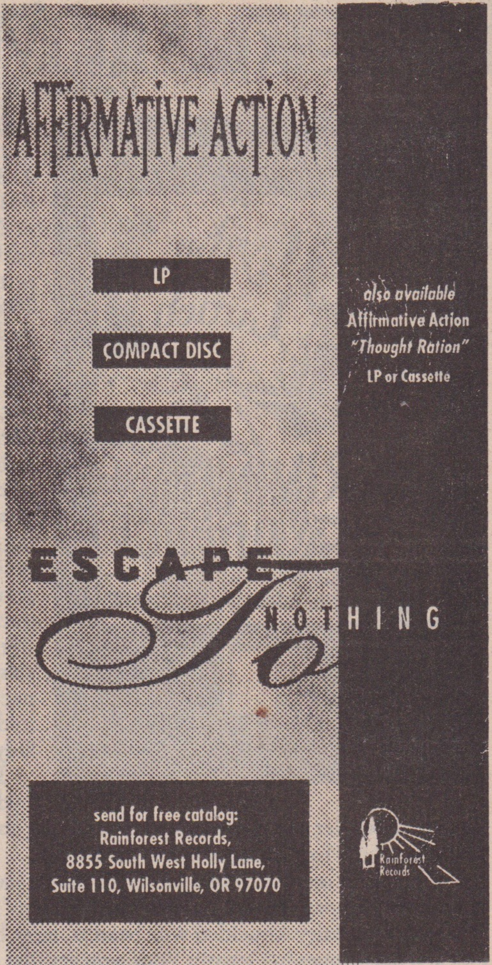

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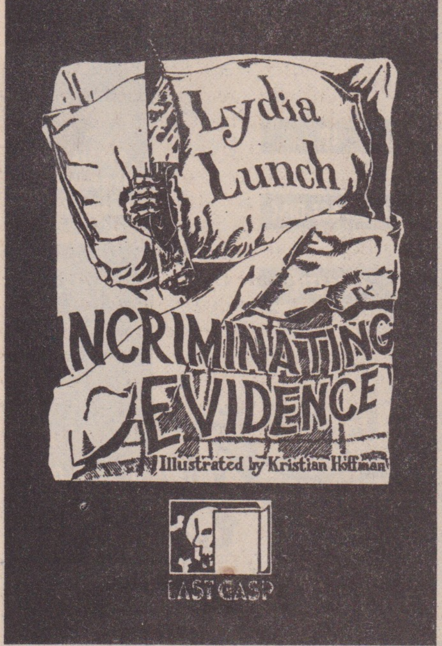
BOOK REVIEWS

Reviews by: (TR) Trent Reinsmith, (KO) Katy Odell, (JD) Joe Donohoe



Lydia Lunch, *Incriminating Evidence* (Last Gasp, 2180 Bryant St, SF, CA 94110) 184 pgs, $15 ppd.

Miss Attitude returns with her latest project, just printed up in August of 1992. Let's talk about packaging first. Classy cover materials, good cover art, nice short bio on the back, complete with a photo of Lydia toting a rather large handgun. Inside, the paper is of a fine quality, and accompanying the writings are photos of Lydia and also some good artwork that introduces each different section. Nice layout. Pure class, but then do you expect anything less from Lydia? I think not. This lady is no fly by nighter.

From the first story Lydia goes for the throat, ranting about her past, present and never being able to quite get to death no matter how hard or how often she tries.

The next section finds a bunch of short pieces, mostly falling into the one or two page range. Tales of the big city: "greazy Ricans," bums, whores, cops, hairy-knuckled wife beaters, large black men in fast-food chicken bar-b-ques in Detroit. Yeah, you get that and oh so much more.

Right from there we roll into "Between the Hammer and the Anvil," and we get more of the same type of stories we just had. Short, sweet and right to the point of your little head.

Then we get "One Dreary Night," and dig this, it's a fucking love story! Lydia Lunch writes a love story! Well, for the first few pages, it's more like a longing for love story. It reaches its high point in the last paragraph, kind of like a good Jim Thompson story. Yeah, a love story and a pretty damn good one at that.

"Black Romeo" is the story of a cat sent from hell. A cat sent to annoy and be destroyed.

"Shotgun" is a story of a young girl waiting to catch a bus to her home in the middle of a snowstorm. She only lives a little bit up the road and she's standing there when some slick talking dude pulls and attempts to get her in the car. She finally concedes and he starts telling her not to worry that he's not into sex, that he's above and beyond all that. All the time he's talking he's driving up toeards the reservoir and that's way out of the way to her house. Next thing, he's offering her $50 to tell him some stories and while she mulls this over he goes and get's the shotgun "for protection." It's a little twisted and sick and maybe you should read the whole thing to get the point.

"The Beast" is a story of a young fuck up from the wastelands of Ohio. Well, actually it's Lydia, the fuck up, a drunk Indian, some Puerto Rican queens, some black pimps with nice little guns, and luckily enough a police van. You also get cellulitis, scars, possible amputation, detox, Palace Hotel, Bowery, Rikers, gang rape with a Coke bottle, stitches in the ass, and finally the big one...

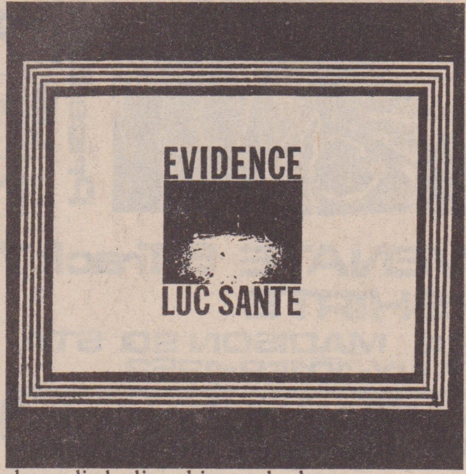
"Daddy Dearest" is a letter to a loser father, from his daughter, who had been molested by him since the age of 6 or 7.

"The Gun is Loaded" is just what the opening line says, "It's about getting fucked... Getting fucked up, fucked over, fucked around with or just plain good ole fashioned fucked..." That's it, getting fucked in anyway and everyway, simple enough?

"Summer of Hate" closes the rants part of this book. You get some psychotic talk about menstruation, talk about cancer and how "they" want you to have cancer so you can die broke and in pain and so that some men can stick you with little knives and scrape pieces of your body away. It's not pretty, but neither is life, or death for that matter. The last line sums it all up "Because it's the American way of life...death" Get it Bubba?

Closing the door on this one is a play Lydia wrote with Emilio Cubeiro. The play was performed a few years ago and is entitled "South of Your Border." Who knows,, if you go to one of them there liberal schools you may be able to perform this one as a class play. Send me tickets if you do.

The only problem I had with this book was that I've heard some of these things in other formats; video or audio and the writing doesn't have the same effect as a screaming and ranting Lydia does. I mean, you can picture her saying these things, maybe even hear her voice in your head, but it's not the same as when she delivers it right to you. It's not bad at all, in fact it's pretty damn good, it's just better when she delivers the goods to you verbally. (TR)



Luc Sante, *Evidence* (The Noonday Press, 19 Union Square West, NY, NY 10003) 100 pgs.

What we have here is a book of photographic plates that were discovered quite by accident by the author in his quest for research material for another book. These plates represent the years between 1914 and 1918 in New York City. The photographic plates are from the city's police archives. They are more than a little disturbing to look at.

There are 55 plates reproduced here all in black and white and almost all of them taken of some sort of death scene or a place where a violent crime has taken place. Some of the photographs have captions, some do not, some captions are very vague, some are to the point. The pictures are all very powerful and some are fairly grotesque. The pictures run the gamut from the first one of a gun in the street to others of suicides, beatings, stabbings, mafia related, gunshots and some pictures of eerily barren crime scenes. There is so much to see in these photographs that you will find yourself going back over and over to look at them. This book is the equivalent of having a n automobile accident ingrained forever into your memory. It's one of those things that you don't want to look at but feel drawn to. And once you pick this book up, you'll find it hard to put down, it's just to honest and powerful.

The captions are thankfully seperate from the photographs which gives you a larger picture to look at and see with your own eyes exactly what you can pick out and define from the photograph alone. The photographs all measure 8"x6" and quality varies, but the quality never suffers to the point where anything is distorted to any point of rendering the photograph indecipherable .

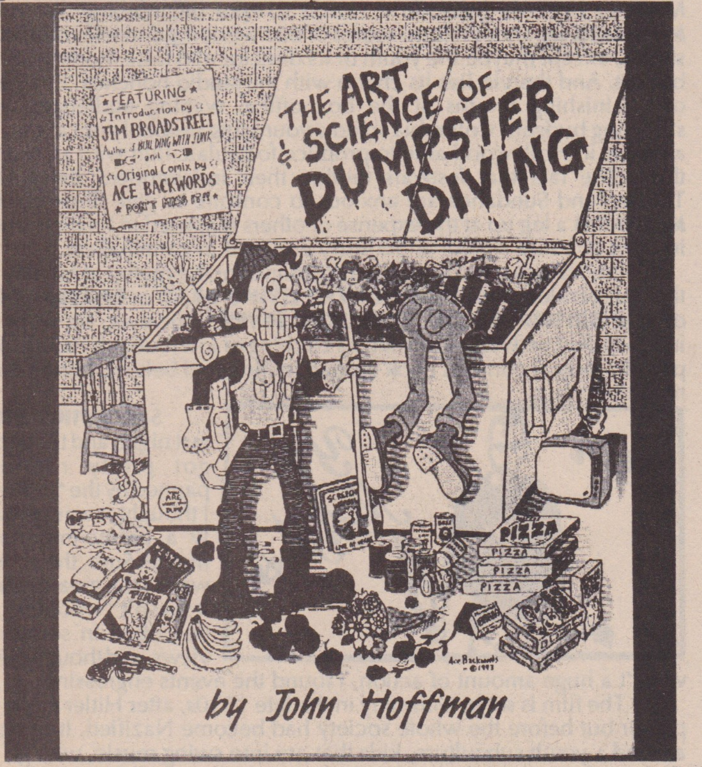
Another thing that Sante does is to try and decipher for you the lives of those photographed in every way. Something that is not always easy to do by just looking at a photograph. Sante takes everything into account and makes as educated a guess at the victim's lives as he possibly can.

Also accompanying the photographs and captions are texts on various subjects. Luc Sante traces time back to the era the photographs came from and let's the reader in on a few facts such as murder statistics, and other police information. He also notes that many of the crime photographs in this book had nothing reported on them in the newspapers. The only way a murder would make it into the paper in the early 1900's was if it was unusual or if the paper had a few extra column inches to fill. A lot of the people in these photographs lived simple and unelegant lives and their deaths were the same as their lives unnoticed.

A very powerful book that will keep you coming back over and over to see if you missed anything the last time you looked at the pictures. Not a very happy book or very up book, but a very powerful and emotional book that deserves a look. (TR)

BOOK REVIEWS

John Hoffman, *The Art And Science Of Dumpster Diving*, (Loompanics Unlimited, PO Box 1197, Port Townsend, WA 98368) $16.95 ppd.



The Hoffman family managed to thrive in an impoverished rural community during the depression by scavaging in dumpsters. John and his siblings went on to obtain college degrees and a comfortable lifestyle, yet they still make dumpster diving an important part of their livelihoods.

This book gives detailed information and lots of helpful hints to the novice and even the experienced diver on where and how one finds discarded booty of unlimited variety. An unbelievable amount of America's wealth and resources are discarded daily by people who are either ignorant or just too lazy to care about what they're throwing away. Produce, frozen food, slightly damaged goods, recycleables, housewares, books, interesting documents, sometimes even cash are all there for the taking. This book tells you in detail how to locate the best neighborhoods and dumpsters for you needs and how to overcome such obstacles as padlocks and police.

While this book is more informative than a hundred issues of *Cometbus*, John's political / social views may rankle the reader a bit, (For example, I think he'd be more excited to find a stack of moldering porn mags than a pot of gold) but it's informative content makes it worthwhile for the aspiring scavenger, as well as an entertaining read for anyone else. (KO)

STAB! STAB! STAB!
BEN WEASEL

Ben Weasel, *Stab! Stab! Stab!* (Oyster Publications, PO Box 4333, Austin, TX 78765) 36 pgs. $2.50 ppd.

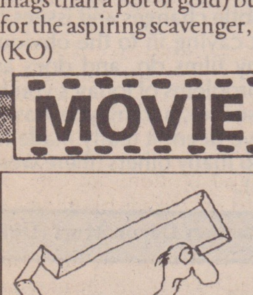
Often when I read Ben Weasel's column I get impressed by a number of things. One of which is that Ben is a fairly good writer, two, he's pretty smart and three, he's sort of an asshole. This doesn't necessarily put me off as us assholes got to put up with one another as no one else will but when Ben get's pointlessly negative, as opposed to being negative in order to make some kind of point, I find what he's spewing to be not really worth the time it took to read. By and large *Stab! Stab! Stab!* didn't come across to me as being worth the time.

Consisting for the most part of complaints about everything around him, I wasn't inspired, amused, entertained or enlightened by the majority of the material herein. Ben doesn't like poets, people who put ads in single columns, the kid he used to hang out with when he was a mere Aerosmith fan, tough bar dykes and Jello Biafra, all in that order. Concerning his above mentioned childhood friend and his family Ben says "David literally made me sick to my stomach" and goes on to say that people use the phrase "sick to my stomach" so much they forget what it actually means, detailing how he puked all David's mom's coffee table while watching *Orca the Killer Whale* on the tube. What doesn't consist of Ben Weasel's suburban angst drenched whining made up the part of this chap book that I actually liked, the Screeching Weasel tour diary, which is better than average as far as tour diaries go, unfortunately it's small compared to the rest of this bundle.

Ben Weasel's attacks on Jello Biafra are getting almost as boring as Jello's Christic Institute paranoia. Ben makes the issue that Jello became famous and economically well off (if not rich) attacking right wing types, the existence of which has insured Jello's success. For what it's worth it's starting to seem like Ben is trying to make a name for himself attacking Jello, the existence of whom might assure Ben Weasel's success. All I can add to that is that there are better people to bag in this universe than Biafra.

On a leaving note let me quote what Ben suggests should be done with "bearded, bespectacled, pacifist, whitebread, clove smoking, cappuccino slurping, titsucking snobs" who write poetry. They should be "put to work on a chain gang to build a rail system which will then transport them all to Northern Vermont where they can live in communist espresso dens and be forced to listen to each other's stinking personal bullshit neuroses that get puked out onto paper and made to look noble." That doesn't remind you of anybody does it? Good I didn't think it would. (JD)

MOVIE REVIEWS



Nick Rushworth

"Independence" has undergone mercurial shifts in usage and meaning in the parlance of moviedom over the past twenty years. Time was when anything off-Hollywood, lower budget, relying less on technique and special effects and more on subject matter was tagged so: a tag avoided as often as embraced. Time was when the moguls ran a mile from anything independent of the Hollywood mind *ergo* anti-commercial. Time was when any filmmaker hot on the scent of a buck would rather have his or her work panned by every critic from coast to coast than marred with the disability at the box office that independent status brings. Critics and studio types alike have called 1992 the "The Year of the Independents", largely on the relative success of films as unrelated as Ishmael Merchant's **HOWARD'S END** and Greg Arraki's **THE LIVING END**.

Two of the films that I have seen in the past week, Quentin Tarantino's **RESERVOIR DOGS** and Robert Rodriguez's **EL MARIACHI**, have made me think about "independence" again, since both are and proud of it. They are both in the tried and true shoot-'em-up gangster

MOVIE REVIEWS

line but in the proficiency of the execution of their subject matter they're chalk and cheese. **RESERVOIR DOGS**is a grim and bloody refashioning of the heist gone awry a la Stanley Kubrick's **THE KILLING**. Harvey Keitel (who seems never to tire of these roles), Michael Madsen, Chris Penn, Tim Roth, Steve Buscemi, and Lawrence Tierney play a low-life inverse of **THE MAGNIFICENT SEVEN** (math notwithstanding), a rag-tag pack of cons and ex-cons whose best-laid plan to knock over a jewelry store collapses into a shootout with the cops with customers shielding them from the crossfire. The film opens with Keitel whisking the blood-soaked Roth back to the gang's meeting place in a warehouse on the outskirts of L.A. Keitel meets up with Buscemi who's convinced that they've been sold out to the cops by one of their own. Apart from the tracing of each individual member's introduction to the gang (Madsen's reunion with Penn and his father played by Lawrence Tierney is brilliantly written and acted) there isn't much more to **RESERVOIR DOGS** than the playing out of each member's fear of betrayal in manic finger-pointing.

What elevates the film to critic's darling status are the tweaks and twists that Tarantino gives to the you-shoot-him-I'll-shoot-you gunplay. Although the setting is present day, Tarantino uses some of the worst gumball music from the 70's (in an early scene the audience learns that a local radio station is hosting a revival weekend) in ironic disjunction to the film's comic strip violence. Michael Madsen's gavotte to Stealer's Wheel's "Stuck In The Middle With You" before performing an ear-ectomy on a hostage policeman is a piece of directorial and improvisatory (apparently) genius. There are some dull spots; for instance, the long opening restaurant scene (*pace* Martin Scorcese's **GOODFELLAS**) could have been mercifully culled if not for Steve Buscemi's elaborate explanation for why he won't tip waitresses.

In a time when the ten or so major releases of each week tend to wash over the weary filmgoer like waves from the ocean, very few scenes let alone whole films are likely to stay in the memory longer than the stalest popcorn in the colon. Much of **RESERVOIR DOGS** does linger and I'm convinced that the funny-bleak(?) ending bears large responsibility for it (can someone solve for me the problem of the "missing" bullet in the closing shootout?). Hollywood would never, could never have made **RESERVOIR DOGS** as Tarantino conceived and wrote it. The logic of the market goes something like this: a) most people see films at the close of the working week/ the weekend b) most people hate their work and turn to movies for respite, escape c) the major share of box office is generated by good word of mouth d) a person is less likely to recommend a film to friend or enemy if it has a downbeat ending. Stories of Hollywood producers tacking (either in the writing or by forcing directors to re-shoot) ludicrously heartwarming endings onto depressive films are legion. **RESERVOIR DOGS** won't make windfall profits for anyone. You might have to make the trek to some boutique theater in a major city to catch it. But what you'll find is "independence" understood; uncompromisingly minded.

Robert Rodriguez's **EL MARIACHI** is one of those Hollywood fairytales. A first feature by a 23 year-old made while on vacation in Mexico from university studies in Texas for a preposterously low $7,000.00, it was picked up by Columbia and its director signed to a three-picture deal with the studio. It has just won one of the audience awards at the great clearing-house of independent film, the Sundance Film Festival in Park City, Utah (another story in itself). Here goes: Azul (Reinol Martinez) escapes from prison to collect money owed to him by drug lord, Mauricio ("Moco", played by Peter Marquardt). Azul hides his cache of weapons in a guitar case. Enter "El Mariachi" with identical guitar case. Azul bumps off a couple of Moco's men in a shootout, an accidental exchange of guitar cases takes place and Moco comes after El Mariachi. El Mariachi hides out at a local bar owned by Moco's girlfriend, Domino (Consuelo Gomez), charms her into offering him a job singing tables, picks his way into her heart etc. Even taking into consideration the studio and festival hype and my deflated expectations, even taking into consideration my ignorance of the Mexican b-movie tradition it claims to take off, nothing about **EL MARIACHI** separates it from scores of bad westerns and television cop shows, except maybe the youth of its director and false modesty of its budget. And therein lies its charm with the studio honchos. In an era of diminishing returns at the box office, waning audiences and slimming budgets, Columbia spied a youngling probably not averse to a career in Hollywood able to produce formulaic fluff with an eye to thrift. The fact that festivals touting their independent status like Toronto and Sundance are anxious to conspire to give films like **EL MARIACHI** a leg up at the expense of others that used to be their stock in trade is a sure sign of an industry engaged in cannibalism.

I'm not an unreconstructed nostalgist for the mythical heyday of the independents like **NIGHT OF THE LIVING DEAD** or **ERASERHEAD** or **THE RETURN OF THE SECAUCUS SEVEN**. However, be wary of independent wolves in the sheep's clothing of low-budgets, youth and pseudo-radical content. Look instead to the mind behind, failing that, read the critics.

Saw **SWING KIDS** last night, and though it got pretty roundly panned by the "critics", I thought it was actually a pretty important movie. Sure, the acting wasn't the greatest, but it wasn't "wooden" as described in some reviews, and though there wasn't a huge amount of action, I found the events engrossing.

The film is set in Germany in the late 1930s, after Hitler came to power but before the whole society had become Nazified. It centers around a youth subculture, kids that are into swing music, who go to shows, who go crazy in the pit, who buy records and talk in weird lingo. They are in rebellion against the conformity of German society, and specifically against the regimented cultural dictates of the Nazis. They listen and flip to music that's made by blacks or Jews, they act smart-ass and separate themselves from the mainstream. Sound familiar? With very little updating, this could be a movie about the punk underground, about any youth culture in opposition to the norm. And what this film shows very clearly is the absolute purity of such a rebellion, and then how it degenerates. This is party caused by outside intimidation (shows invaded by Hitler Youth and cops—again, sound familiar?). And it is partly caused by the changing values of some of those within the scene. You see the idealist (a crippled kid who has no choice in not being a part of the 'master race') who eventually commits suicide rather than accept the hateful future. You see the kids who are just in it for the fun and don't want to deal with the social/political ramifications, until it's too late. You see the seeker hoping it will meet his/her needs for 'something more'. And you see the confused kid who becomes involved but then gets gradually sucked away into Nazi values, just like so many kids today that drift from punk into the seductive camaraderie and regimentation of skinheadism, krisnaism, etc.

SWING KIDS deals with these more subtle changes and issues of conformity in a pretty impressive way, not caving in to the obvious 'black and white' stereotypes that so many films do, and does an excellent job of drawing parallels with the problems of today's youth. Though it was a little hokey in a couple of scenes, and maybe wasn't quite as historically accurate as it could have been, it really made its point for me, though unfortunately not for too many others (there were just five other people in the theater!).

VIDEOS

Reviewer: Devon Morf (DM)

V/A - "Punks in London"

One of the more memorable/interesting punk videos documenting the era. Filmed by a German crew in September of 1977 there's footage and interviews with X-RAY SPEX, CHELSEA, SUBWAY SECT, KILL JOYS and others. Also a particularly memorable interview with the LURKERS, interviews with promoters, the folks at Rough Trade U.K., roadies and other bands and scenesters. (DM)
(Studio K7, Kaiserdamn 7, 1000 Berlin 19, GERMANY)

V/A - "Darth Veda"

A roughly edited but overwhelmingly entertaining video fanzine. Band wise it features brief footage of 411, DOWN BY LAW, NOFX, BORNAGAINST, YUCK and others, but the real fun comes with the camcorder footage of the editors crashing Klan rallies, convincing their friends to induce vomiting, dress up like GG Allin, pass out and light their shoes on fire. There's also sampled news footage of riots, Sam McPheeters on the Montel Williams show and snippets from that infamous Rev Robert Tilton farting parody. Too much to mention, this was damn fun watching. Hope there's more in the future. Only $4.50ppd!! (DM)
(Chad Miller, 1717 Miller Ave., Westlake, LA 70669)

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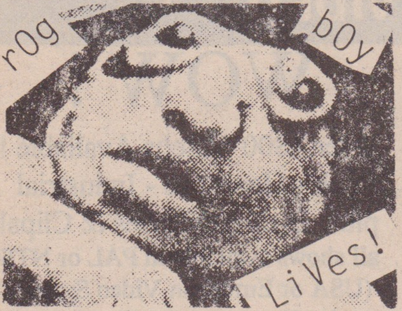

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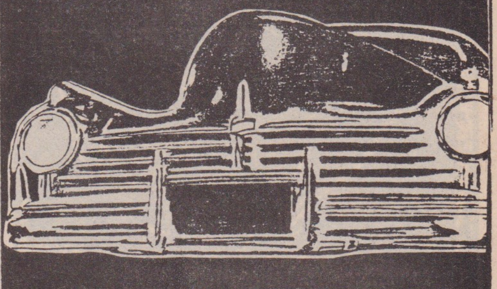

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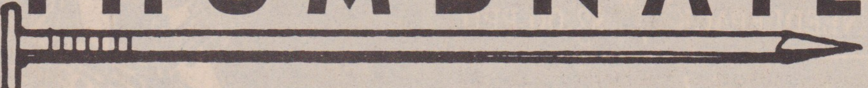

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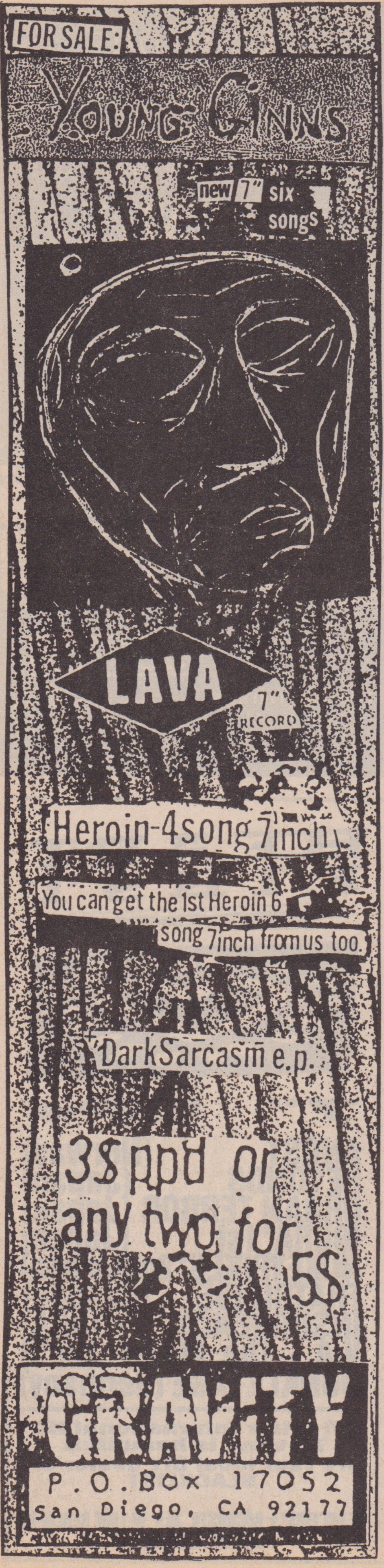

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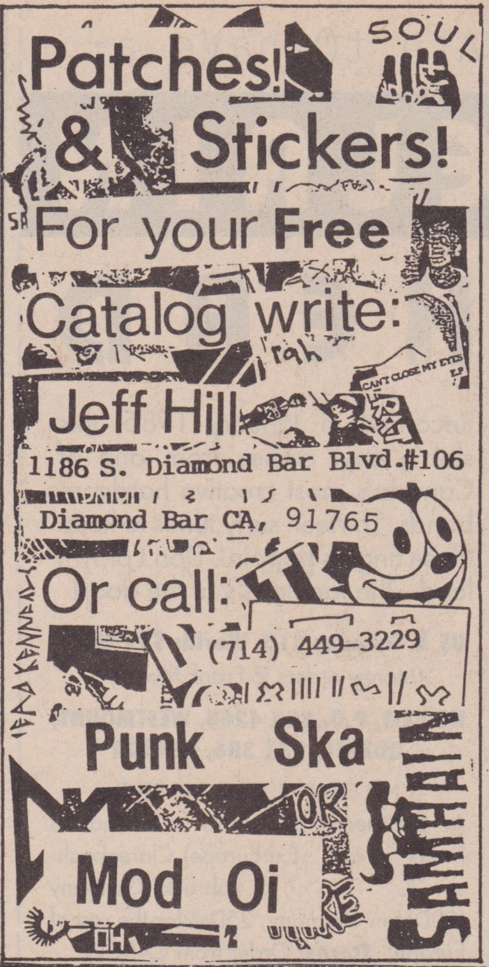

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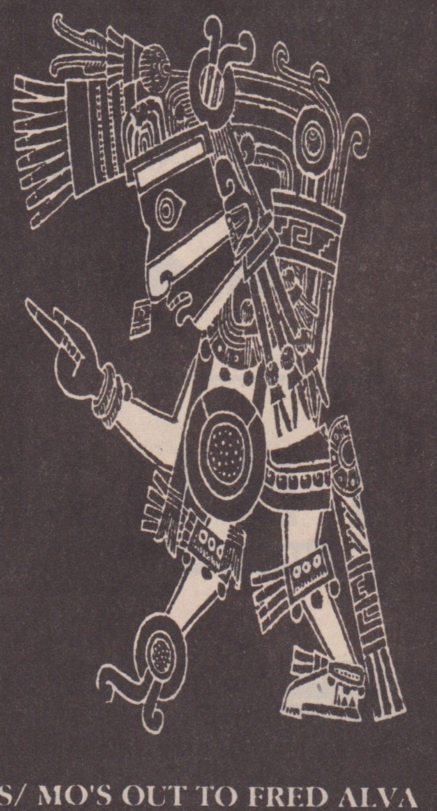

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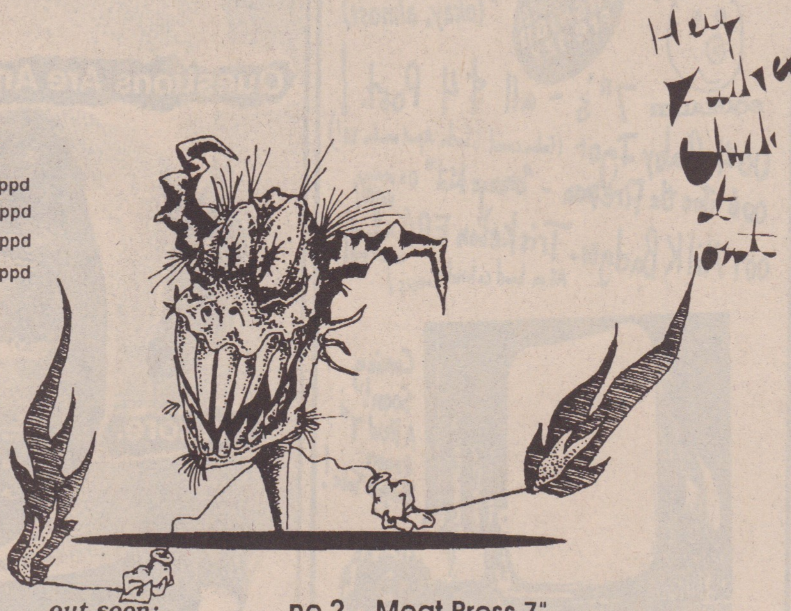

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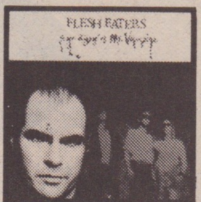

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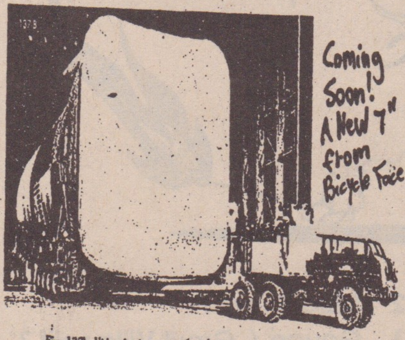

Fig. 137b. Video death-ray at California test site,1952. [USAF]

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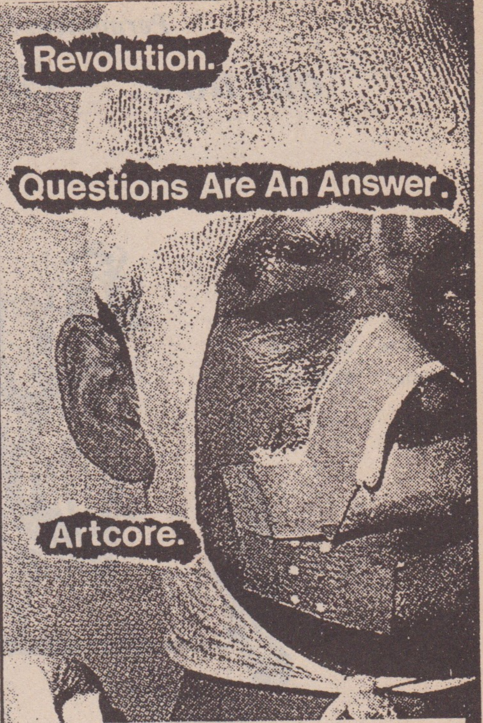

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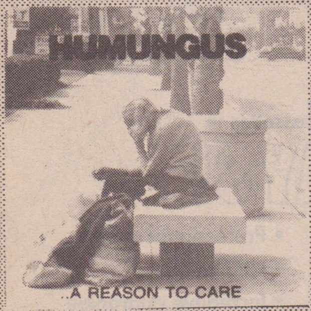

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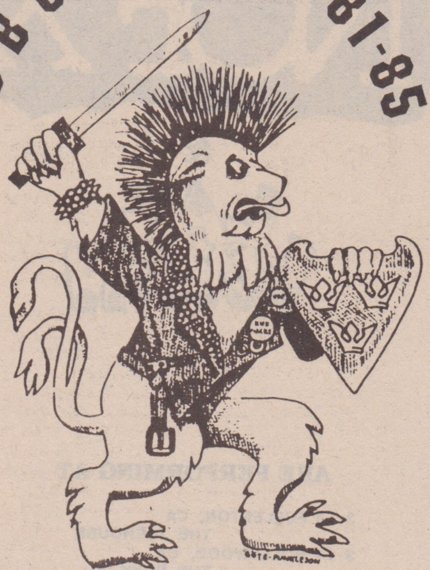

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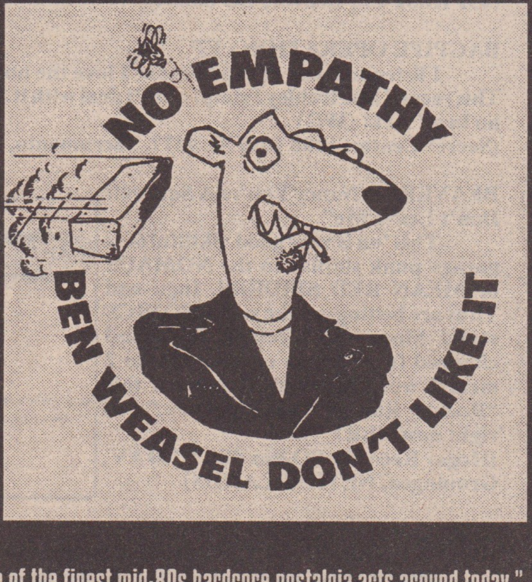
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RECORD REVIEWS

Send MRR your release for review. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We'll also review cassettes that are serious releases available to the public (just send one). No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (DS) Dave Seifert, (SS) Steve Spinali, (PS) Phil Suchomel, (GW) Greg Watson, (EW) Eric Wilson, (TY) Tim Yohannan

A.R.D. - "My Brazil" tape

4-song demo from this long-time Brazilian band with crazy English lyrics dealing with drug addiction, street life, etc. Their sound is heavy on the metal side, yet through all the guitar solos and tired rock breaks, a fair bit of energy and enthusiasm shines through. (KS)

(c/o Gilmar Batista Dos Santos, Quadra 18, Casa 74 Sector Oesta Gama 72420180, DF, BRAZIL)

ALCOHOL FUNNYCAR - "All About It" EP

Two sporty tracks in this nice little package. Main track is nice upbeat punk with melody and a bit of a GRANT HART feel to the vocals. Side B is a cover of KILLING JOKE's "Complications". Doesn't move me like the first side, but still a nice rendition. Clean recording and nice package... (LH)

(New Rage, no address)

ALICE DONUT - "Medication" EP

Three punk rock, drug damaged, off-kilter tunes. What else would you expect from ALICE DONUT? The B-side has a song that seemed to go on forever. Must have been that sleepy slide guitar. (MM)

(Alternative Tentacles)

GG ALLIN & THE MURDER JUNKIES - "Hated" CD

This is the soundtrack from a film of the same title. Obviously it's a documentary of the genius of the "Geeg"-man and we're treated to a potpourri of endearing endeavors like "Suck My Ass It Smells", "I Wanna Kill You", "Bite It You Scum" and plenty more. Some previously released tunes, live tracks, and a few unreleased acoustic ditties (a la CHARLES MANSON) interspersed with quotes from GG, his brother Merle and other associates. A must for anyone demented enough to venture into his violent universe. Okay, so where's the fuggin' film? (CD)

(Performance Awareness Records, PO Box 156, New Brunswick, NJ 08903-0156)

ANASTHESIA - tape

Scowling vocals over loose, moody, experimental punk charged with loads of enthusiasm. Each of the ten songs here, while based out of old hardcore molds, is refreshingly executed and unique.From Argentina!!(KS)

(Carlos Rodriquez, Alem 536 (2800) Zarate Pcia, Buenos Aires A5, ARGENTINA)

ANTHROPHOBIA - "Candy Coated Voodoo/Glue"

All or their last names are Phobia, just like the RAMONES. Does that mean that they are all brothers? Suzy Gardner of L7 makes a guest appearance on this and helps to define the style of the music, which is to say punk rock heavy on the rock. Nice to see Bill putting some of his store bucks into a label. (ML)

(Web of Sound, 27 Prince St., Lancaster, PA 17603)

ASPHYXIA - "Wardrugs" tape

A fast and furious barrage of ultra-powerful hardcore. Like CRUCIFIX on speed. Noisy production and muffled vocals add to the craziness and increase the listener's delight. I fear they may have already disbanded. Get this so that their legacy may live on. (NN)

(A-307, 1-3, Sakase-Dai, Takarazuka City, Hyogo, Pres, JAPAN)

ARTLESS
HARASS

ARTLESS - "Harass/I Touch Myself"

For the uninitiated, imagine one of Mykel Board's columns set to music. "Harass" is the original, a punk song with a curious ska chorus, coupled with lyrics detailing sexual harassment charges gone mad. The flip is a cover of a DIVINE song. Had the other person in the room saying 'Oh my' and 'Oh no' a lot, and me gasping for breath. (TM)

(Vital Music, PO Box 20247, NY, NY 10028)

ASSUCK - "Blindspot" EP

I've always been ga-ga for ASSUCK and this release only solidifies their lordly status. This time they've blessed us with seven hasty jaunts of brilliant ear-trouncing thrash. They even gargle out intelligent (albeit unintelligible) lyrics that shame other grindclones. If these guys aren't "the shit", then I'm full of it. (CD)

(Open Records, PO Box 482, Paoli, PA 19301)

THE ASTRONAUTS - "Spaced" LP

A truly disturbed and twisted punk band. Influenced by human oddities, U.F.O.'s, perverse sex acts, more flying saucers, monsters and aliens. Reminiscent of BEDLAM or AOD. Nine ball blasting songs, full on old school rhythms. Well produced! Comes with a photo copied comic book/lyric sheet, a good old punk slab of vinyl. (SM)

(Spine Farm, Erottaja, 19A 6 KRS, 00130 Helsinki, FINLAND)

BABIHED - "2.98 Plus Tax" tape

The "business-card" enclosed with this package says "Original Alternative Punk Music" (a la Live 105, MTV's 120 Minutes). What I want to know is what kind of loser prints up business-cards anyway!? This must have something to do with the singer's "dark, gothic qualities." I can just see him trying to unload this shit at parties, "we're really different, man." Thanks, but I'll pass. (MJ)

(451 Knox Ct., Denver, CO 80204)

BAGPIPE OPERATION - EP

I listen to loads of rap because I love the booming low end of it. This record is so trebley I simply can't deal with it. It's guitary pop, but no bass! Ack! (WG)

(Secret Center, 1008 10th St. #277, Sacramento, CA 95814)

BEAVERS
Nancy - you're a square!
Don't leave me
HOGAR

BEAVERS - "Nancy You're A Square!/ Don't Leave Me"

This 'un is very good. Skillful 60's garage punk similar to the NOMADS or MEAN RED SPIDERS. Inge and Titus are belting out the vocals SONICS style! Since this record, the band changed from 3 men one women, to 2 men, 2 women. Look for more if this "Rockin Rioting Teenage Fury." All right now! (BR)

(Hogar Records, PO Box 985, 9700 AV, Groningen, NETHERLANDS)

BEST KISSERS IN THE WORLD - "Broke My Knee/Split In Two"

Heard these guys are on the major label wagon train and I suppose I see why. They write a decent rock song with hooks a plenty. "Broke My Knee" is sure to make the girls swoon; I know, because it made me want them and stuff. Are they cute? (WG)

(WG)

(Crackpot, 2121 Lyndale Ave., Minneapolis, MN 55405)

RECORD REVIEWS

BEYOND DESCRIPTION

BEYOND DESCRIPTION - "More Power To Your Elbow" EP

I've been hearing a lot of good things about these guys and they don't disappoint. This is a no-holds-barred attack of Japanese hardcore. You know what I'm talking about - snarled vocals, group choruses, and plenty of speed and anger. Even without a guitar player these guys shred through five extremely powerful tracks without a hitch. Fans of the genre should flock to this. (NN)

(Desperate Attempt, 1320 South Third St, Louisville, KY 40208)

BIG ED - "Bottle Fed" EP

Sarcastic/satirical white trash, straight arrow punk/rawk shit here. The originals are all 4/4 time, poundin' powerchord "boogie" rockers (for lack of a better description) that holds your interest for at best two listens. My fave here is the FLAMIN' GROOVIES cover just cause it's the best written song. (HD)

(Kirbdog, PO Box 286, Santa Rosa, CA 95402)

BIKINI KILL/HUGGY BEAR - split LP

Everybody wants to slag the BIKININATORS these days. They must be pushing some ofd the right buttons. As far as I can tell, great lyrics, great interviews, great garage punk... Okay, some of the members might be insane. Hey, that gives this band more character than 95% of the other faceless punk bands popping up everywhere. They're great. 'Nuff said. HUGGY BEAR... Everyone says they're the UK equivalent but I don't know. Way more arty. Still pretty raw. If they do have similar agendas, you would think they would include lyrics or something. (LH)

(Kill Rock Stars)

BLACK ANGEL'S DEATH SONG - "In these Times" EP

BADS play underproduced, two- and three-chord punk tunes that rate high in drone value, though the powerchord intensity does come through from time to time. (SS)

(PO Box 70015, Los Angeles, CA 90017)

BORIS THE SPRINKLER
SHE'S GOT A LIGHTER + IT'S MY STYLE b/w 0

BORIS THE SPRINKLER - "She's Got a Lighter/It's My Style"

This daffy-looking band may lack inspiration; but they make up for it with raucous, catchy punk with cool choruses (that overstay their welcome). On the whole, solid. (SS)

(Trouser Cough, 2117 Shrri Lane #E, Appleton WI 54914)

BRUTALLY FAMILIAR

BRUTALLY FAMILIAR - "TV Land" EP

While one side of this is more of the latter half of their name, the other is enough of the former to have won me over. They seem to hold back somewhat - technically proficient and energetic enough to be amazing, they only really let loose on the title track. Apocalyptic dual guitars, hoarse vocals, make it out to be good stuff. (TM)

(Eugene Records, PO Box 2183, Meriden, CT 06450)

BURNING HEADS - S/T CD

If you're looking for something new and inventive, this isn't it. If you are looking for something very much in the Epitaph way i.e BAD RELIGION, PENNYWISE, etc. this is it. This is a great CD and they do a cover of XTC's "Making Plans For Nigel" as well. It's not terribly original, but what it lacks for in that dept. it makes up for it in sheer catchiness. (LD)

(Semetary, 99 rue du Cherche Midi. 75006 Paris, FRANCE)

BUTT TRUMPET!

BUTT TRUMPET - "Funeral Crashing Tonite" EP

Starts off with "The Grindcore Song", which scared me until I realized it was a joke. "Funeral Crashing Tonite" starts off as a great obnoxious punker but kinda loses its way toward the end, and both songs on side two are too slow in this reviewer's humble opinion. (EW)

(SSS Records, PO Box 1861, Victorville, CA 92392)

BUTT TRUMPET - "Dicktatorship" EP

Full on old school, '77 punk rock tempos, dirty riffs, dirty lyrics, distorto recording. Some early RAMONES influence. Three songs on this slab of meat. A catch worthy of any drunken fisherman. (SM)

(Hell Yeah, PO Box 1975, Burbank, CA 91507)

BUZZCOCKS -"Lest We Forget" CD

I hate live records, and this why; midland sound quality, and unless you were actually at the show, it's kind of like what's the point? If you're a diehard BUZZCOCKS fan I'd recommend this. Myself I think that I'll go listen to "Singles Going Steady" again, thank you. (LD)

(ROIR, 611 Broadway Ste, NY, NY 10012)

BUZZ'OVEN - "To A Frown" LP

Lots of demonic growls, filtered vocals and eerie movie sample song segues. This North Carolina band plays a stripped-down, raw version of loud grunge. Tuned down, hypnotic, repetitive progressions are backed with a big bad bass sound and lots of angst, pain, and isolation. The overall sound has a similar approach at times to THE in that the record seems to slow down as it moves along. (MK)

(Allied Recordings)

CAMPAIGN - "Numb" EP

Heavy, crunchy, rhythmic guitar, growled and shrieked vocals that make you want to scream and flail around the room. In other words, this is powerful as all get out. Listening to this DOWNCAST comes to mind, but it's heavier and angrier. Comes with a mini-inner booklet with personal statements and rantings. All in all a great release. I'd vote for em. (P.S. When's the SF tour?) (AI)

(Mountain, 56 Granview St., Huntington, NY 11743)

CAPSIZE 7 - "Saver" EP

A moshy, lurchy PEARL JAMmy EP. I hate this kind of music but somehow this record is hella rad. Talented singing and musicianship yet raw and heartfelt. This band will get ruined in a big studio, so don't wait. Check ye out of this vinyl offering. (PC)

(PO Box 815, Carrboro, NC 27510)

CAPT. 9'S & THE KNICKERBOCKER TRIO - "Hot Rails to Hell" EP

This band lives in California, Pennsylvania and New York. This is their 3rd 7". Simple catchy raw garage punk rock with a great sense of humor. My favorite record this month. Buy it. (DH)

(Heart Punch Records, PO Box 70033, Stockton CA 95207)

RECORD REVIEWS

CASH ONLY - "Outer Signs" CD

Sometimes EARACHE painful slowness, other times it's more quirky, that basically spells out one thing to me: wacky. Don't know where these guys come from, but I'm guessing Germany since a lot of the lyrics are about hangovers. Kids with Eurorail passes and dreadlocks will enjoy this. (ML)
(Rough Trade)

CHILMARK - "Mosaic" EP

First off, I think this record suffers from bad production. It would sound so much better with everything turned up. Interesting music, kinda world beat-influenced hardcore. Personal and political lyrics, not bad, not great. (SL)
(Diogenes Records, PO Box 366, Yarmouth, MA 02664)

CHODA - "Neuterstag" tape

Real basic garage punk with lyrics covering all the standard punk topics with some humor and intelligence. My faves included "Garage Punk" and "Unfortunate One", although the songs do all betray a certain similarity. These guys have a long way to go before anyone calls them a great band, but they've started out in the right direction. (EW)
(c/o James Wysynskii, 11 Linwood Rd, Lindsay, Ont K9V 5H2, CANADA)

CHOKEBORE - "Throats To Hit/Nobody"

The latest of Am/Reps "Research and Development" series, CHOKEBORE aims high and sinks a clean one, all rim no net. They do the noisy-distorted-driving and rockin thing like a bunch of old pros. Amazing cover art by Ed Fotheringham. (ML)
(AmRep 2645 1st Ave. S., Minn., MN 55408)

CHRISTBAIT - "Yeast" CD

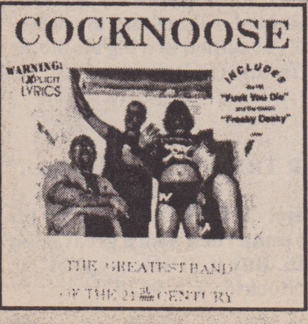
This reminds me of the last time I moved. I hate moving. It's stressful. It's wearisome. It's a lot of hard work. Especially moving the sofa bed...it's way too heavy. So is this. Categorize CHRISTBAIT as members of the GODFLESH ilk, but for pete's sake, be sure to wear a safety helmet. (CD)
(Dr. Jim's Records, PO Box 45, Clifton Hill 3068, Victoria, AUSTRALIA)

CLAWHAMMER- "Pablum" LP

Spastic punky blues-zee stuff from these So. Cal. guys. Somewhere in between THE SAINTS and early AEROSMITH with tweaked out vocals ala CAPTAIN BEEFHEART. Although not as assaulting as their live act; a fine tuneful record, for sure. (RL)
(Epitaph, 6201 Sunset Blvd. Suite 111, LA, CA 90028)

CLAWHAMMER - "Day of the Triffids" 45

The "A" side is full-tilt electric-kool 70's rock epic done as only Mr. Wahl can do - clearly one of the best bands playing out of LA currently. The "B" side is a mite spacey even for resident acid casualties. Anxiously awaiting upcoming release "Pablum" on Epitaph. (BR)
(Sympathy)



COCKNOOSE - "Greatest Band of 21st Century" EP

These guys get punker and meaner with each release. Truly unsavory "Fuck You Die" Punk rawk for cretins. Lawrence Kansas will be proud as their native sons climb down to the depths of scum ridden oi-flavored purgatory. Good cover of AC/DC's "Kicked in the Teeth" not for the weak at heart. (BR)
(Laceration Records, PO Box 442442, Lawrence KS 66044)

COLD WAR - "You're An Asshole" EP

Title track is a deviance from their standard 'Raw High-Speed Hardcore' attack. Slower, more melodic, longer, everything they're usually not - it works though, definitely a nice change of pace. The flip is more what they've become known for - manic, ferocious thrash. Two originals and a SIEGE cover - what more could you ask for? (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

CONFLICT - "Support and Tony Wilson" tape

I never much cared for CONFLICT or their synthesizers, but a while back I knew a girl with that "N" tattooed on her arm. This live recording was made towards the end of '91 and contains everything that made them rock gods to their fans and a bore-me-stupid band to the rest of the populace. Reggae, synthesizers, Cockney accents, good or bad, it's all here. (MJ)
(DS4A, Box 8, Greenleaf Bookshop, 82 Colston St, Bristol, UK)

CONTROPOTERE/PARKAS MENTAL - split tape

For the most part I like CONTROPOTERE. They have that rousing MORTARHATE feel highlighted by angry female vocals and a decent sound on both their live and studio recordings. Some of their long moody intros get rather tiresome though. PARKAS MENTAL do a weird and rather annoying alternative mixture of show tunes and circus music. (NN)
($5 ppd: Presselin Armel, 72 Rue De La Maitre Ecole, 49000 Angers, FRANCE)

COWS - "Sexy Pee Story" LP

Crazy, man - crazy! How did I ever think these guys were boring? Lots o' noise, distortion, and churning, repetitive rhythms. Rocksteady riffs provide a foundation upon which they build a towering, dangerously listing monolith of moans, wails, feedback, and neurosis-inducing guitar chords. And if you listen to the lyrics enough, you might even hear something that sorta makes sense. (DS)
(Amphetamine Reptile Records, 2645 First Ave South, Minneapolis, MN 55408)

CRUNGE MACHINE - "Laxative Roulette" tape

Party band makes tape debut. Rock is good because rock is popular. The LONELY MOANS met HELMET in a dark alley and HELMET lost. *Another* goddamn guitar solo. (DS)
(287 S. Salisbury, W Lafayette, IN 47906)

DAZZLING KILLMEN - "Medicine Me" EP

Listen, trust me, you can't go wrong on this record. Heavy, full-on music that puts out, a PIL cover, a comic book, great layout with great graphics. I ask you, what more do you want? Oh, a review? Oh well, the first song reminds me of THE MINUTEMEN meets NOMEANSNO, the flipside is PUBLIC IMAGE LIMITED's "Poptones." They kill John Lydon. (SL)
(Skin Graft, PO Box 257548, Chicago, IL 60625)

DEAD KENNEDYS - "1978 Demos Vol. 1" EP

Presumably unauthorized, but nice cover, good sound, green vinyl, one unreleased song "Cold Fish", plus slower, psychier versions of "Forward to Death" and "Holiday In Cambodia". Anyone not unalterably opposed to bootlegs should get this, except for newer readers not familiar with the band, who need to pick up at least one authorized release immediately. (EW)
(no address)

DEAD MOON - "Dirty Noise/Dark Deception"

It's noisy, fucked up and slightly off - yep DEAD MOON alright! 2 more in the never ending barrage of tunes from Oregon's favorite sons and daughter. They ain't never going away so love them now! (ML)
(SubPop)

DEAD MOON
MONO
DIRTY NOISE /
DARK DECEPTION
SUB·POP

RECORD REVIEWS

DEAD WRONG - tape

Bleak, repetitive riffage, slow heavy stuff from the UK. Anguished vocals, with a melodic guitar parts scattered between breaks and over the building "groove". A forceful, dreary debut that brings to mind newer NEUROSIS. Five songs. (KS)

($5.00 ppd: Jaime Rowe, 12 Bannerclose, Eccleston, Chorley, Lancs, PR7 5QJ, ENGLAND)

THE DEADBEATS - tape

Party band makes tape debut. Straight out punkabilly in serious need of counseling. (DS)

(Jim Bryant, 2520 W. Moana Ln, Reno, NV 89509)

THE DEFLOWERS - EP

I was gonna try to steer clear of LEMONHEADS references but then they had to go and cover "Uhhh," a truly classic L-HEADS tune. Well it's not bad at all I must say. Very clean production but with a nice silty feel. Cool pop songs that should be on the radio but you know they won't, so now you have to buy it. Yummy as an egg creme. (PC)

(4515 Burke Ave. N. #15, Seattle, WA 98105)

DIRT FISHERMEN - "Vena Cava" CD

The Dirt Fishermen are from Boise and this sounds like - you guessed it - a cross between SEPTIC DEATH and TAD. Just kidding! This is actually pretty hot stuff, sure THE TREEPEOPLE are somewhat of a reference point, but these guys and gals stand out on their own, especially in the way that they approach a tune. Gina is definitely a hot guitarist, adding a lot of cool little parts all over the place. (ML)

(C/Z 1407 E. Madison #41 Seattle, WA 98122)

DISCORDANCE AXIS/COSMIC HURSE - split EP

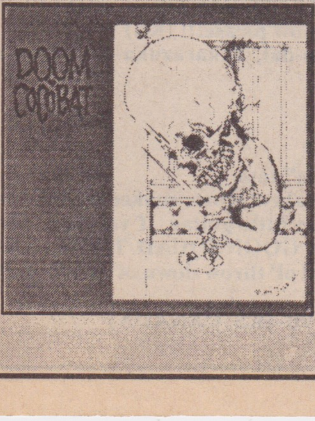
Some fiery shenanigans outta New Jersey... DISCORDANCE AXIS flanks ASSUCK musically (they're even a 3-piece with no bassist) and graphically. COSMIC HURSE churns out more crazed grind but in such a disorderly fashion that it sounds like the Muppets doing SLAVESTATE covers. Don't get me wrong though, this pup smokes like the World Trade Center. (CD)

(Jon, 290 Brook Dr, Milltown, NJ 08850)

DOOM - "Live In Japan" EP

It's no wonder so many of these U.K. bands are the cat's meow in Japan. DOOM shares the same qualities of great Japanese h.c. bands like BASTARD, ACID, and GLOOM: Piledriving early DISCHARGE song structures, "wall of noise" production, and lotsa studded jackets. Eight blood-blister bursting thrashers from a '92 performance in Tokyo. Above par compared to most live records. Inspires me to get sauced and not bathe. (CD)

(Ecocentric Records, PO Box 572, W-5400 Koblenz, GERMANY)



DOOM/COCOBAT - split 45

COCOBAT have quick, feisty metallic hardcore that is somewhat crippled by pseudo-gothic vocals. DOOM, (the Japanese one, not the UK band) follow with crushing metallic hardcore enhanced by adept vocal effects. Certainly not run of the mill. Pushead cover art add something to the overall package. (TM)

(H.G. Fact, 401 Hongoh-M, 2-36-2 Yayoi-Cyo, Nakano-Ku Toyko 164, JAPAN)

DOC HOPPER - "Sweet'ums" EP

Pop/Punk with a melodic catchiness. Quick paced songs that combine an established style, reminiscent of the likes of THE ASEXUALS or late DESCENDENTS, with a happy, harmony-riden upbeatness similar to GREEN DAY. Light lyrics make amorous testimonies to girls and caffeine. (MK)

(Constant Change Records, 2028 W Main Rd., Middletown, RI 02840)

ESCAPE - CD

Quirky, jumpy, fusion, lots of parts, noisy, clean, dirty, lots of influence. Reminds me of a mature I REFUSE IT! Four songs, filled with noise and samples over dubbed guitars. A full pledged boy scouts biggest merit badge! Call me when the next big wave hits! (SM)

($6 ppd: PO Box 261-33012, Bordeaux Cedex, FRANCE)

FACTS ABOUT RATS - "I Don't Wanna Get Involved With You" EP

RAMONES-punk with a noticeable DEAD BOYS influence. While each of the three songs is somewhat different (one more poppy, one a little faster...), they all have a certain straightforward quality. Tasty. (KK)

(Stanton Park Recs, PO Box 58, Newtonville, MA 02160)

Facts about Rats
i don't wanna get involved with you

FAMOUS TEA - "Too Fat To Run" LP

This is probably the most "intelligent" release I've ever heard. "Awesome" attacks on sexism and the idiocy generally perpetuated by males. This LP calls men on the all too offensive dick for brains mentality creeping back into punk at an alarming rate. No holds barred, and no punches pulled, this is the fucking revolution girlfriend and I'll be down there beside you. Ooops sorry this isn't the BIKINI KILL/HUGGY BEAR record, wrong review. This LP is worthless misogynistic shit, that doesn't even really deserve mention. (LD)

(PO Box 6681, Huntington Beach, CA 92615)

FILTHY CHARITY/S.R.M.P. - split EP

Two relatively unknown noisenheimers finally climb onto vinyl. FILTHY CHARITY blasts across the board with eight amphetamine (and I don't mean AmRep) speed attacks. High velocity is the only concept these froggies will even accept. Brazil's S.R.M.P. croons thru four distorted hardcore sonatas as comprehensible as SOLGER or early SUBURBAN MUTILATION tapes. Guaranteed to shrivel up your stylus like a raisin. (CD)

(Psycho Mania, 4 Fenton St., Alloa, FK10 2DT, SCOTLAND)

FIREBIRDS- "Margaya" EP

Garage stuff from Holland. One sixties tune and two surf tunes. Has that low-fi feel. Not bad, they're probably a fun party band. I know I'd let them play one of my parties, if I had parties. (RL)

(Kogar Records, PO Box 985, 9700 AV Groningen, THE NETHERLANDS)

FIRST 5 THRU - "Summation" EP

This band is kind of like FIDELITY JONES. The singer really reminds me of Tomas Squip, with songs that are an eclectic mix of influences. It's driven by mid-tempo rhythms and punchy song structures with very personal lyrics. The record lacks a solid direction, kinda lost me in some places, kinda got me in some. Overall, I dig this, but I think with time and focus, this band will come off hitting stronger. (SL)

(PO Box 4785, Richmond, VA 23220)

FIRST
5
thru

RECORD REVIEWS

THE FIRECHARMERS - " The Rainbow" 12"

This isn't the type of thing we usually review. It's British rock in the ballpark with commercial bands like, NED'S ATOMIC DUSTBIN and CANDYSKINS, etc.. "Twistin'" is a good song, but the talent level here isn't as the bands they emulate. (MC)

(Flat 1, 74 Lark Lane, Aigburth, Liverpool L17 8UU, ENGLAND)

EDIE is a
sweet candy
The 5.6.7.8's

5.6.7.8s - "Edie is a Sweet Candy" EP

Surf guitar extravaganza with garage punk shrieked vocals. Righteous fuzz-reverb from Japan's lesser-known all girl band, only the 5,6,7,8's blow SHONEN KNIFE out of the water. An added bonus: the FLAMIN' GROOVIES "Teenage Head" never sounded so deranged. (MH)

(Rockville Records, 150 W. 28, #501, New York, NY 10001)

the Fixtures
entartete kunst

THE FIXTURES - "Entartete Kunsp" EP

When I saw a new FIXTURES EP, I was so happy I squeaked and hopped up and down a few times. A totally new line up with the exception of singer/drummer extraordinaire Kevin, this beauty plugs along with their terrific brand of intelligent-core. Smart, catchy, and fast, this may not be as mind blowing as "Defect", but I'm more than thrilled to see this much underrated band back. Yeow! (LD)

(House O' Pain, PO Box 120861, Nashville, TN 37212)

FLEISCH LEGO - "Der Goldene Schuss" EP

Moody punk that falls somewhere in the slow to medium speed range. The spoken vocals give it sort of an artsy MDK feel. While it's musically fairly heavy and somewhat catchy, it seems as if every song is building up to something but they seldom make it pay off. I think I could enjoy this if they'd just explode and fuck shit up once in a while. (NN)

(Teenage Rebel, Gerresheimer Str. 16, 4000 Dusseldorf 1, GERMANY)

FORTHRIGHT
WHOSE CHOICE?

FORTHRIGHT - "Whose Choice?" EP

Pretty old-stylee hardcore here. Lots of energy and lots of tempo with an anthemic melody to the songs. Recorded in '89. (KG)

(Steve Saragna, 1252 Treeline Dr., Allentown, PA)

FRESH BAKED - "Live at the Chameleon Club" tape

Party band makes tape debut. Don't they understand that live tapes never sound good? More rock than wank, but rock is good because rock is popular. Sounds like THATCHER ON ACID with FUGAZI influence. (DS)

(Muther Bux, PO Box 115, Millersville, PA 17551)

FRIED GREEN - tape

My girlfriend hated this, mumbling something about "stinky hippies." Warning: Fried Green has a PRIMUS/PC approach to songwriting that isn't normally appreciated by the "un-stoned," "Henderson's little buds" indeed. I liked the movie though. (MJ)

(Fried Green, 250 Nebraska Ave., Henderson, NV 89015)

FRUITCAKE - "Party Lane/Story of Life"

Definite 60's psych. sound working here which is just fine by me. Fuzzy but rockin' guitar, spacey vocals that are hard to understand and a kickin' drum beat that goes into overdrive. Anybody remember the COUNT 5? It's that updated with a touch of HELIOS CREED and a whispering of the BUTTHOLE SURFERS. Also included in this well worth it offering is a comic so weird it almost gives *Eightball* a whippin', almost that is. (JD)

(Skin Graft Records, PO Box 257546, Chicago, IL 60625)

FURNACE - "Rain" EP

A piece of paper was included with this record and said (and I quote) "FURNACE are a young group that play ugly music." Really ugly. Although by the set's end much of what I heard sound samey, that sound reminded me an awful lot of say THE HYENAS meets THE MELVINS. The duo-vocal attacker all-out assault was startling, so much so that one young woman ducked behind me repeatedly, as if frightened that this ugly mudgroup might swallow her up. They were that good." I say (and I quote) "Poof." (SL)

(Flux Foundation, 2028 W Main Rd, Middletown, RI 02840)

FUZZ - "First Instinct" tape

In the world of demo hell, FUZZ stands out in front, super distorto bass lines, hard drums, sleeveless flannel vocals! Almost as interesting as a cookie. Hard but not hardcore. HELMET meets FUGAZI. (SM)

(PO Box 13546, Tucson, AZ 85732)

G.B.H. - "Church of the Truly Warped" CD

Less than "Great Big Haircuts", left with slicked back long hair, this is probably best picked apart by Kerrang! or Metal Hot Shots, but rest assured Colin's apocalyptic gospel and lyrical connections remain astute over mid tempo (Punk?) rock. Cover of the ZERO BOYS' "I Need Energy", with the chorus "We Need Energy". Appropriate. (KS)

(Futurist, 6 Greene St, New York, NY 10013)

GERMS - "(DCC)" EP

This band must have been amazing live. Unfortunately, almost every recording of live shows (or rehearsals) has sound so bad as to make the music unintelligible. This is no exception - only for the fan that must have every piece of vinyl. An official release. (BR)

(Rockville Records, 150 W. 28th St. #501, NY, NY 10001)

GLOOM - "What Do You Think Here?" tape

Easily making mincemeat of any and all eardrums!! A junket of feedback-gonzo guitars, plunky frenzied drumming and gruff vocals, taking clues from DISORDER, and not far behind in class from early CONFUSE and OUTO. Raw and nasty sound quality, an awesome debut, I'll take a 10-LP set now please!!! (KS)

(Ryota Watanabe, A-307, 1-3, Sakase-dai, Takarazuka-city, Hyogo Pref, JAPAN)

GOON SQUAD - "Rock 'em Sock 'em" tape

It's a hockey rap team, sometimes brutal beer soaked oi anthems backed up by a drum machine, and a little guitar. If you liked the WARLOCK PINCHERS, you'll enjoy GOON SQUAD. Total ice cold humor, a case of Black Label and good ol' throw down of cuffs to fist! No winners apply! (SM)

(3042 Shoreview Dr., Victoria BC, V9B-4K5, CANADA)

RECORD REVIEWS

GORILLA - "Stuck On You/Hollywood"
GORILLA are back, not that they ever went anywhere, but nevertheless they are back and good for us. "Stuck on You" is a great punk rock pop tune in the tradition of... well, does any one really keep score anymore? The flip wasn't quite as hot, but isn't that why they invented B-sides? (ML)
(Thrill Jockey, PO Box 1527, Peter Stuyvesant Stn, NY, NY 10009)

GRENSTIK - tape
Bone crushing audio tonnage from the sunshine state. Four thunderous servings of heavy duty dirge that moves along at a snail's pace, leaving nothing but wreckage and shattered eardrums in its wake. Totally merciless! The MELVINS better watch their backs. (NN)
(Steve Brooks, 6361 E. 3rd Ave, Hialeah, FL 33013)

GRIEF/13 - split EP
Doomy, gloomy, and downright somber. This release combines two of the world's heaviest bands in an all out dirgefest that's slower than public transportation but a much more enjoyable form of torture. Meaner than the bus driver and louder than the kids in the back seats. This thing kills! The GRIEF track appears on their new CD but only a fool would pass up 13. (NN)
(Grievance Records, 21 Thomas Rd, Lawrence, MA 01843)

GUTTERS - tape
Mutated blue berry pickers come together to serve us some deiter light! Droll drum machine, soft guitars, talking vocals. Twisted lyrics, a 4 track closet recording. I like to listen to this when I am defecating on myself. (SM)
($1 ppd: 49 Venture Dr., Springfield, MA 01119)

HAUNTING SOULS - "New Breed/Killers"
This 45 starts out on the right foot with the song "New Breed" kinda punked out with Stiv Bators meets Jeff Clayton vocals. Then the guitar player solos a bit too much. The "Killers" side is slower, more akin to a recent DANZIG, pretentious Death Metal mess. Let's see what future releases hold in store. (BR)
(Black Luck Musik, PO Box 4004, Dayton, OH 45401)

HELIOS CHROME - "Malavia Millennium" Live EP
This is HELIOS CREED, unless he's changed his name to honor his ex band. To some people this guy is just a drugged out dinosaur, to a few he's Jehovah. I think he's a drugged out dinosaur who's a *mean* ass guitar player. Too bad the song structures on this release aren't that interesting, with only occasional flashes of brilliance. One positive note is bass player Paul's playing. It sounds like he's carrying the whole thing, supporting HELIOS' space tangents. Okay sound quality for a live boot. (JD)
(no address)

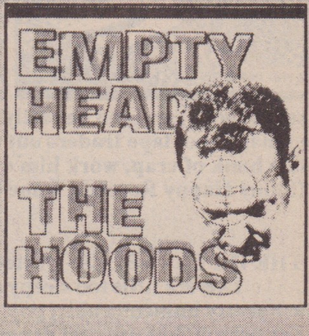
HELL SPAWN/SASQUATCH - split EP
SASQUATCH are fast and furious with great dual male/female vocals, not the most lyrically "mature" thing; the usual "punk" sentiments about fascism, animal rights, and system destruction all seem to be covered here, but nit picking aside it's hot. HELL SPAWN who I really like on their split with MISERY are great as well especially dig that cherry on top of any record, screaming yer vocal chords to shreds "singing" Sounds even better on 45. (LD)
(Reduce To Slavery, 248 Scouille Rd. Harrington, CT 06971)

HELLBILLYS - "Cavalcade of Perversions" tape
Righteous, ridiculous, repulsive, hilly billy rhythms, total gasoline gargling vocals, built with rockabilly guitar riffs. Three studio songs, eleven live at Gilman songs. Not the shit that makes me slam, but a hell of a lot better than that flannel crap! (SM)
(PO Box 7292, Berkeley, CA 94707)

HELLNATION - "Colonized" LP
Totally scathing, peel-paint-off-reality, harsh hardcore blast from these Kentucky maniacs! Head-over-heels over previous releases, wildest vocals yet, backed with gnarly back-up choruses, and to-the-point lyrics attacking racist, sexist, the military and other ills. Boss. (KS)
(Sound Pollution Records, PO Box 17742, Covington, KY 41017)

HERESY - "Live At Leeds" EP
Three ripping classics from HERESY's last show ever. "Face Up To It", "Make The Connection" and "Genocide" are here in a decent mix with lightning musicianship. A one-sided disc with a daffy etching on the flipside. A pleasing addition to the ever expanding HERESY library. (CD)
(Open Records, PO Box 482, Paoli, PA 19301)

HIDDYS - "Unoriginal Macho Energy" tape
This is really good. It's melodic with a pop edge that isn't one bit sappy. It's kinda like the HARD ON'S. The song titles are silly so I suspect the lyrics are too. Nothing offensive, but probably just silly. The production is good and so is the music (tight too). Basically it's better than most so consume this. (OP)
(145 W Escalones #A, San Clemente, CA 92672)



THE HOODS - "We Are Your Fear/Never Got Thru"
Nearly qualified as Punkabilly but more punk than abilly. Throw in some boss 60's style organ and slightly snotty vocals and a dash of good ol' Southern California punk for good measure. Not as confusing as it may sound. Good basic 'n' catchy rock 'n' roll. Man. (PC)
(405 West Washington #237, San Diego, CA 92103)

HORNS - "The Bunny Ritual" EP
They're from Stow, Ohio (land of SOCKEYE). I've never heard of 'em. Their lyrics are intentionally stupid. All signs point to: "joke band". One side contains eight musical hemorrhages in the A.C. vein. The backside is one long slow dirge about tobacco and milk. Pure noise just for the halibut. (CD)
(Psycho Mania, 4 Fenton St., Alloa, FK10 2DT, SCOTLAND)

HUGGY BEAR - "Kiss Curl for the Kid's Lib Guerrillas" EP
Totally slow start that made me go, *oh shit*. But suddenly... out blasts into a simple, chaotic, but very kool song. Lots of stuff going on at once, but for the most part, it works. Lyrics about a kiddie-revolution, child guerrillas and turning the streets into living art museums. Kind of a weird, experimental co-ed thing going down here. A strange bunch of bananas. (AI)
(Wiiija, 130 Talbot Rd., London, W11, WIJ 18V, UK)

HUGGY BEAR - "Her Jazz" EP
So, I think this is my favorite record to come out of the Riot Grrl movement. Actually it transcends all that really. The A-side is a catchy theme song calling for some "Girl/Boy revolution yeah!". The flip has some cool cut up sound bites and spoken word. Special and unique. (MM)
(K Records)

RECORD REVIEWS

HUMIDIFIER - "Gazer" EP

Songs that don't sound fully developed but have a strong DINOSAUR JR. influence seems to be the common denominator here. Personal lyrics, slightly off key whiny vocals, fuzzy, distorted guitar, and cardboard box- sounding drums. (MH)
(Lubricated Records, 1086 Tulsa St., Uniondale, NY 11553)

HUMUNGOUS - "..A Reason To Care" LP

This record has really grown on me. It's not stale. It's a good time, on the heavy side. Simplistic RUDIMENTARY PENI bass lines, with enough smooth transitions to keep it interesting. The two best songs are "Colorblind", and "Learn To Say Fuck You" (SB)
(Scratched Records, PO Box 800867, Dallas, TX 77380-0867)

ICKY BOYFRIENDS - "I'm Not Fascinating" LP

They sing about sex and drugs, can hardly play their instruments but don't really care, barely speed up past mid-tempo, and sound like they were recorded on a cassette that was just fished out of a bowl of applesauce - all of which earn them straight A's in my book. Kind of like FLIPPER, BEAT HAPPENING, and VELVET UNDERGROUND all rolled into one. (DS)
(Past It Records, PO Box 426050, San Francisco, CA 94142)

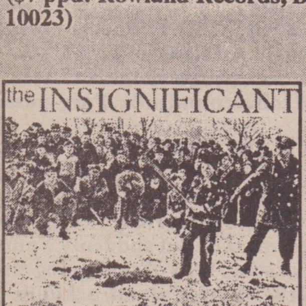
INFEST
1987 DEMO

INFEST - "1987 Demo" EP

Instead of using the money to release a record by some new band that needs to be heard, some idiot decided to release something the world *really* needs - three songs from the old INFEST demo. Never mind that the sound quality sucks the big one, but there were only 152 made, thereby skyrocketing its potential as a high-priced "collectible". Well listen y'all, the entire INFEST demo has about 20 songs (not 3) and can be easily had for *free* by simply contacting one of many cool tape traders out there. If some weasel tries selling you this hunk of crap, work him over. (CD)
(Shiny Happy Records, some dickwad's bedroom)

THE INFLATABLES - "Life-Like Companion" tape

This is a little too sleepy and lethargic for me, and the fact that it's pretty unmemorable, pop punk doesn't help either. Not bad for one person, but use real drums next time. (DS)
($7 ppd: Rowland Records, Box 4F, 250 W. 71st St, New York, NY 10023)



THE INSIGNIFICANT - "Music to Kill to" EP

A force to be reckoned with, THE INSIGNIFICANT come out swinging hard. Full on old school hardcore. Four songs to teach your brothers and sisters about. East coast frat core. Hard with p.c. values. THE INSIGNIFICANT are tired of racism and bullshit patriotism. They come off as a straight edge band with a lot of integrity, but never preach SE! The crunch of SUICIDAL TENDENCIES, CROMAGS with the vocals of NEGATIVE APPROACH! Killer stuff. (SM)
(PO Box 2711, Altoona, PA 16603)

J CHURCH - "Made Life Simple/What Could I Have Done"

The prolific J Church picks up where the ubiquitous CRINGER left off, with some great Emo style punk. Both songs are excellent so don't let this one slip past you. (MC)
($3.50 ppd: Dead Beat, 1662 Loblolly Ct. 146, Kent, OH 44240)

JACK-O-NUTS- "Weird Bath/J.E.C.K."

Basically this record didn't do jack you know what for me. College radio jazz funk that leaves a lot to be desired. Especially for those who want more than "Aren't you impressed I can play this many notes?" playing. MILES is dead guys, learn to accept it. Cool sleeve. (RL)
(Reservation Records, PO Box 7374, Athens, GA 30604)

JALLA JALLA - "Crumelur" CD

What do we have here? Some Finnish lads indulge in an American roots music extravaganza. They mix country and western, bluegrass, and Appalachian folk music with rock n' roll and come up with...something pretty catchy and interesting, actually. It's nice to see a band going off the beaten path. (DS)
(NKVD Records, 5310 Bragg St, San Diego, CA 92122)

JANITOR JOE - "Big Metal Birds" LP

Yet another big slab o' noize from AmRep industries. In the A.R pantheon, these guys would be somewhere between VERTIGO and HAMMERHEAD, not as straightforward as VERTIGO but not as convoluted as HAMMERHEAD. J.J 's definitely got the BIG BLACK/ CHROME thing going here especially in the guitar grind dept. and also a heavy BIRTHDAY PARTY/Australian thing in their vocal delivery and lurchingness. (HD).
(Amphetamine Reptile, 2645 1st Ave S. Minneapolis, MN 55408)

JESUS LIZARD - "John Peel Sessions" EP

Why anyone would want to waste their money on a bunch of badly recorded "alternative versions" of J.L. tunes that are on their last album anyway is beyond me. Yeah, JESUS LIZARD is fine, but save your money and buy a book, ice cream, or talking Alf doll, all infinitely more worthwhile. (WG)
(no address)

JUNE BUG SPADE - "Alternative Kids Suck!" tape

It's a pretty good hardcore tape that shows OK musicianship, good lyrics and humor. It's not godlike or anything, but it's worth your $2 or trade. (EW)
(JBS, 2975 Millpond Dr E, #2-B, Holland, MI 49424)

KINA - "Parlami Ancora" LP

The English translations in the insert sheet lead me to believe that this band consists of committed anti-fascists who take their politics very seriously, that is as far as personal band statements go and words by such notaries as Herman Hesse (quoted posthumously). Soundwise they're a bit like COFFIN BREAK both in the interplay of bass and guitar as well as in the emotive (but not wimpy) lyrics. One of those items that doesn't shame the vinyl it was pressed on. (JD)
(X-Mist Records, Meisenweg 10, 7270, Nagold, GERMANY)

KUNO - "Karma Sutra" tape

JOY DIVISION has its fingerprints all over this thing. Deep, morose vocals and lots of rough, repetitive minor chords, but with enough of a poppy melody to keep the razor away from my wrist. (DS)
($6 ppd: Eva Grondahl, Osterbro 26 IIIth, DK-9000 Aalborg, DENMARK)

LAUGHING HYENAS - "That Girl" EP

Bootleg of a couple of '86 demos of this band. I've been wanting to check these guys out after following Shaneshit's column in *Flipside*. I'm sure they've changed somewhat since then but this pirate made me think the words JEFFERSON'S AIRPLANE (shhh, hey their first record wasn't bad..... in parts) of course in '86 the 60's were what the 70's are now and the DWARVES used to be a paisley band after all. If nothing else at least these guys have a groove and "Hell's Kitchen" on the B side's pretty good. (JD)
(no address)

RECORD REVIEWS

LAVA - EP

Gravity is quickly becoming one of my favorite new record labels, especially with this doozie. LAVA really sticks. The music's driven, mid-tempo and, well, I can't compare it to anything, 'cause, well, they just sound like LAVA. These four songs aren't derivative, just creative and interesting with an emphasis on cool guitar parts that catch your ear. You *have* to get this... (KG)
(Gravity Records, PO Box 17052, San Diego, CA 92177)

THE LEATHER UPPERS - "Live at the Music Gallery" tape

Two guys playing to an even smaller audience. What do they call this? Too rough to be surf, but too laid back for garage rock. Asphalt surf? (DS)
(Famous Records, PO Box 32, Station P, Toronto Ont, M5S 2S6, CANADA)

LEATHERFACE - "Do The Right Thing" 12"

The title cut reminds me of early JAWBREAKER especially the smoking vocals. Side 2 has three tunes. Two of them are acoustic ballads. Interesting, not wimpy by a longshot. But, I'm in no danger of wearing out the vinyl on that side. (MM)
(Roughneck Records, UK)

LIFE...BUT HOW TO LIVE IT? - "Ugly" LP

This rec's a sleeper for sure. Musically, there's a lot of FUGAZI here, although this is a little more rock, especially in the drums. The occasional fast song comes in to break it up though. Vocally, you've got a really smooth, pretty-sounding woman singing, K Records-style, about relationships and personal politics. If you're into the mellow thing, get this. (DS)
(Progress Records, PO Box 5120, Lademoen, 7002 Trondheim, NORWAY)

LOGICAL NONSENSE - "Deadtime" LP

I almost didn't make it past the Bay Area inspired introductory song but I'm glad I did. After that, it's all straight up angry, forceful hardcore with no lack of power whatsoever. Musically and vocally it sounds like a coupling of ANTISCHISM and NEUROSIS. So good I listened to the whole thing twice. An awe-inspiring debut. (NN)
(Very Small Records)

DIE LOKALMATADORE - "Arwee Armee" LP

Catchy mid-tempo melodic German punk rock. Like if you crossed MR. T with the HEARTBREAKERS. All the lyrics are sung in German which is cool but, I wish I knew what they were singing about. (MM)
(Teenage Rebel Records, Gerreshieimer Str 16, D-4ooo, Dusseldorf, GERMANY)

LUBRICATED GOAT - "Play Dead/Prayer for Blood"

The usual gruff, spastic tweakedness that you've learned to expect from STU SPASM and co. "Play Dead" has the signature jazzy sax parts over the incessant pound and growl and it sounds way cool. "Prayer" squarely pounds away in a lurchin' manner than lumbers onward to the end with much Aussie style. (HD)
(Sub Pop Records)

LUNACHICKS - "C.I.L.L./Plugg"

Here's another fun record from a serious NY punk rock band. "C.I.L.L." is okay but "Plugg" with its graphic, flowing lyrics and "Jan Brady" hooks is the out-and-out punk rocker on this record. These women continue to play relentless RAMONES pile-o-raunch rock. Stand up and take notice? (BR)
(Vital Music Records, PO Box 20247, NY, NY 10028)

LUSTORAMA- "The Dark Side" EP

A strong sixties influenced release here. "If You'll Be Mine" is the standout tune on this four song EP, which varies between generic 60's tricks (e.g. organ and harmonica solos), and more hypnotic grooves. This song has that great 60's tune feel with it's noisy guitar solo and it's damn near perfect arrangement. Whew. (RL)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MARPLEBINE - "The Splendid Years: Demo Days of '83" tape

I hate "art-fag" bands. Even the French knew enough to label the type of bullshit in the WEEN/KING MISSILE genre the "pathetic art!" Send your "college-rock" to the "alternative" magazines, MRR is for punks. (MJ)
(1E5 Desert Sky Rd., Tucson, AZ 85737)

MEATWAGON - "Pretty in Pink" tape

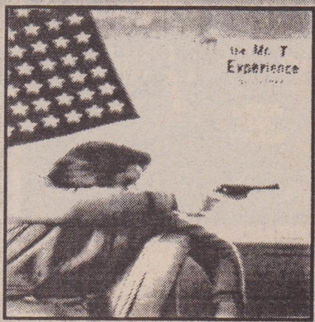
I seem to remember this band playing at Gilman about a million years ago. Speedy melodic thrash with a southern California sense of humor. There's no lyric sheet, but if there was, I'm sure the punk elite would be offended.(DH)
(Red Eye Records, PO Box 16717, San Diego, CA 92176)

MEDFIELD, MA - "Drowning In Fire" CD

For a band from Luebeck, they sure sound like they could be from Medfield, Mass. I don't know. This is okay melodic, uh, rock I guess. It just sort of epitomizes for me the Ameri-worship that goes on around the world. Might as well be a MOVING TARGET's cover band. (LH)
(X-Mist Records, Meisenweg 10 - 7270 Nagold, GERMANY)

THE MEICES - "Greatest Bible Stories Ever Told" LP

Thank god! Another Frisco band rising above the quagmire of bad rock bands and even worse funk metal bands. "Push You Down" is amazing (except for the fucking fade out!). When they hit right on, it's like hearing the REPLACEMENTS for the first time. Do you ever hear a singer who sounds so drunk you start to feel sauced? Ace, despite rushed production. (LH)
(Empty Records, PO Box 12034, Seattle, WA 98102)



THE MR. T EXPERIENCE - "Gun Crazy" EP

They still have a way of writing perfect pop/punk songs about girls. At times a little slower than I'd like, but you can't have your toast and eat it too. One song, "Let's Be Together Tonight" appeared on a very limited 7" on the Munster label from Spain. (KK)
(Lookout)

MY LAI - EP

One of the most powerful German bands I've heard since URGE, but more original. Razor sharp powercore without the predictable changes. Personal and political lyrics screeched in a Nick Blinko meets OI POLLOI style. Two guitars, two bass drum pedals, too coo-coo baby. I'd share my leiderhosen with them anyday. (CD)
(Thilo Schenk, Gondorferstr. 11, 5413 Bendorf 3, GERMANY)

NAPALM SUNDAY - "Oh Yeah! All Right!" EP

Catchy rock n' roll with a strong dose of the FLESHTONES enthusiasm. DEVO-ish guitar provides the background for the bouncy "Oh Yeah!" A-side. The B-side is toned down with a "Some Girls" era ROLLING STONES approach. (MH)
(Be Our Friend, PO Box 102, Broomall, PA 19008)

RECORD REVIEWS

nations on fire
burn again...

NATIONS ON FIRE - "Burn Again" 2xEP

To listen to this band you would never be able to tell that they were not from Belgium and not So. Cal. Straight ahead (pardon the pun) power core with a great political bent. At times, and believe me I hate to say this, one of the vocalists totally reminds of NO FOR AN ANSWER, that aside, this 7" manages to excite me, and gets the juices going as much as their LP. It's definitely something to pick up. Oh yeah, the packaging is superb looking as well. (LD)
(X-Mist, Meisenweg 10, 7270, Nagold, GERMANY)

NATURAL CAUSE - "Mess" EP

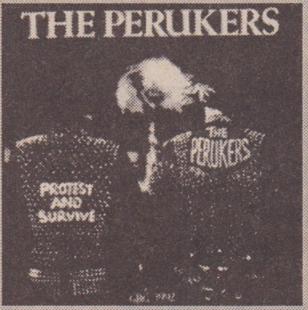
Reminds me of a combination of 3 influences: a haunting, echoey feeling not unlike BAUHAUS, a jazzy, driving, yet choppy ALICE DONUT meets PLAID RETINA, oh, and the vocalist can actually sing. As far as lyrics go, think of older NEUROSIS. (SB)
(Profane Existence)

PANSY DIVISION - "Undressed" LP

Okay, this band could be one of the greatest pop punk bands ever. BUT someone's got to turn down the vocals AND show this guitar player where the "gain" knob is. Otherwise, every song here is classic pop. Every tune is hooks, hooks, hooks and then a few more hooks. Mix that with funny lyrics and it's pretty ridiculous (in a great way). Oh, but don't show your folks the back cover. (LH)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

PECKER TRACKS - "Shoot the Feces off the Fence Post" tape

Cut my hair with a Briggs and Straton! It's a punk band. Full on trash assault! Vocals sound mean and drunk, sort of like POISON IDEA! Crazy ass lyrics like fuck that goat, cause you don't care, I drove the tractor. Now my ass is bare. Drivin' by old school, early 80's thrash, harsh guitar, fast as a bolt of lightening drums, killer punk, a must be for thrash goons! (SM)
(Sears and Roebuck, 2085 Lakeshore Dr #1, Muskegon, MI 49442)



PERUKERS - "Protest And Survive" EP

3 amazingly accurate covers (SHITLICKERS, VARUKERS, DISCHARGE) - so accurate they really don't add anything to the original. The one original they do sounds like a the covers having been blended - it's good, but I wound up hoping the whole thing was a joke - how seriously could you take retro-anarcho punk? (TM)
(Dolores Records, Drottninggatan 52, 411 07 Gothenburg, SWEDEN)

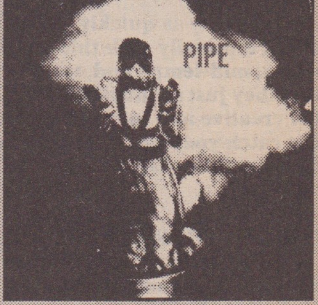
pet ufo
WASHINGTON AVE.
b/w PAGE 354

PET UFO - "Washington Ave/Page 354"

While the vocals remind me of THE BAGS and VICE SQUAD, the songs - straightforward punk/HC - never really seem to go anywhere. Shouldn't it be Siena? (KK)
(Burnt Sienna Recs., 207 Powhatan, Col., OH 43204)

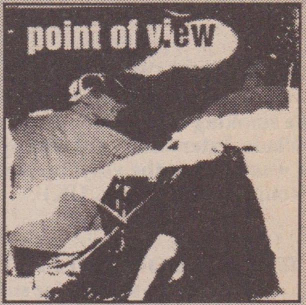
POWERSQUAT - "Burnt Wen" tape

Basically, I hate 97.6% of all punk bands. I think they're stupid, soul-less, and pointless. Then I hear some new, totally unheard-of band like, say... POWERSQUAT, that kicks half my teeth down my throat with their heart and honesty, and my faith is restored for four more months. (DS)
(61 Carillon St, Chateauguay, PQ, J6J 2E2, CANADA)



PIPE - "Ashtray/Warsaw"

The original on the A-side is a raging, rolling, punk tune that harkens back to the VANDALS or something, full of great drum rolls, catchy changes, and chunky guitar. The flip is a cover of an early JOY DIVISION song (off their amazing "An Ideal For Living" 12"), back when they were a *punk* band! Excellent taste exhibited here. (TY)
(Merge, PO Box 1235, Chapel Hill, NC 27514)



POINT OF VIEW - EP

Four tracks of rock/H.C. and metal with an emotive underpinning bringing to mind SHELTER. All the songs seem to have a different production quality and structural make-up, giving the effect that each of these songs was recorded by different bands. There seems to be a little too much melodrama in the ethereal acoustic guitar intros. With topical indictments that make attempts to confront the fallacies of pursuing self-interest and the culturally defined value of technology, among other themes, these songs come close to addressing some valid and pertinent issues with sincerity. Unfortunately it falls short of the mark with me, lacking a certain comprehensiveness I feel this band has the potential for. (MK)
(PO Box 295, Sommerdale, NJ 08083)

REALLY SMELLY SOCKS - "Politeness Counts" 10"

Totally goof-ball-core, upbeat punkers unless the humor hits 'em to crank out country or JOURNEY covers. Ridiculous songs about mailmen, the "Hokey Pokey", cable theft and more. Zany, moronic fun. Yep. (KS)
(Girl Scouts of Death Records, 8418 Calusa St., Spring Hill, FL 34608)

REGRAPED - "Puke It Up" EP

Worth its weight in aluminum, surely. Good, fun, stupid punk rock. Not much to say beyond that. Buy it for the art alone. (DS)
(613 Elm St, Raleigh, NC 27604)

RESIN - "White Trash Motor Heads" tape

Resin fuses the best elements of grunge, industrial and metal into a unique style all their own, yet manage to retain a lyrical integrity that, at times, surpasses their more-famous Seattle counterparts (see "Bucket of Buds"). Yeah right! Fuck you hippies! This stinks. (MJ)
(Kurt Alcorn, 2422 Cleveland St., Chaton, IA 52732)

ROCKET FROM THE CRYPT - "All Systems Go!" CD

Alright, if you've been wondering what all the hype is about, I would highly suggest this hush puppy. Fifteen rockin' tracks in all with the biggest guitar sound around. Includes amazing covers of "Press Darlings" by ADAM AND THE ANTS and "Pressure's On" by DEAD C. Okay, so there's not a whole lot of depth to this band. But tell me if this rocks like a motherfucker or what... (LH)
(Toy's Factory Records, JAPAN)

RUNNING PARTY - "Miner's Rain" tape

Boy, those Croatians sure know how to rock! A nice bunch of kids trying to carve out their own corner of the Croatian art pop industry, and doing the RUTS thing along the way. Rhythmic and minimalist. At least it's not grunge. (DS)
(Slusaj Najglasnije, Samoborska 97 c, 41090 Zagreb, CROATIA)

RECORD REVIEWS

S.O.A. "1980 Demo" EP

I've always had a soft spot for early DC hardcore. Well, not that soft. This is a bootleg and it reminds me of when I was 13 and borrowed friends' tapes of bands and recorded them on a cheap 5-for-$1.99 cassettes from K-Mart. Then I played the tape to death. It sounds almost like that. Seven songs, a classic recording. But I would buy this record for the cover alone, a spoof of the "geek gets sand in his face, gets muscle and pounds sandkicker, gets girl, gets punk tattoos (starring Henry Garfield, grows into Rollinsman). (SL)
(no address)

S.O.B. - "Gate Of Doom" CD

You have no idea how it pains me to review this. S.O.B. are long time favorites of mine...but now they released this. It's decent, but it's not S.O.B.! The driving edge they possessed has now been convoluted into middle-of-the-road grindcore. They're still powerful, tight, and speedy but their new material lacks any honest bite or fury. It's mostly just contrived thrash metal. Farewell, it's been good to know ya... (CD)
(Toy's Factory Records, JAPAN)

SCHLONG - "Tumors" EP

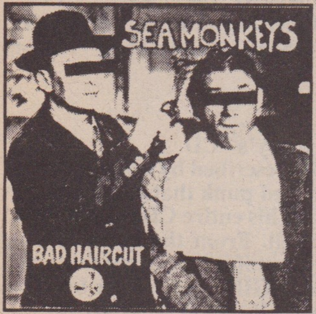
An epic signifier of the '90's Clinton era, Albany, California's SCHLONG knock off and out the entire FLEETWOOD MAC "Rumors" album in under thirteen minutes—with all the '70's AM radio hits: "Don't Stop", "Go You Own Way", "Second Hand News" mutated into minute or less noisy hardcore bursts. A total riot. Irreverent and essential. (KS)
(Bun Length Records, no address)

SCRATCH - "Fruit of the Moon" tape

Another "alternative" group from the D.C. area, and when I say "alternative," I mean it in the worst possible way. Why these groups think that we at MRR want "prog-rock" B.S. is beyond me. Try the "alternative" mags where "eclecticism" is a positive attribute. (MJ)
(8311 Highcliff Ct, Annandale, VA 22003)

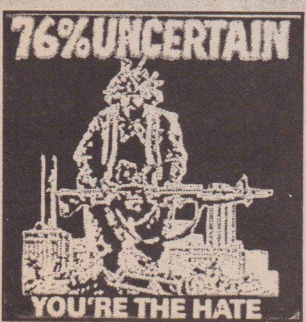
SCREWTAPE YEAR 1.993 K - CD

I can't tell how crazy these guys really are. It's a pretty funny bunch of band photos here. Weird music. Everything from crazy-ass, breakneck hardcore (I don't really know how else to describe that stuff) to theatrical pop with harmonies and everything. They sure can play. What am I thinking? They must be insane. This is on... (LH)
(Depression Records, PO Box 219, Battle Creek, MI 49016)



SEA MONKEYS - "Bad Haircut" EP

How did five guys with squeaky voices find each other to form a punk band? Songs about the absurd, with a Hollywood twist ("Your're not Fonzie", "Long Distance Moron"). Could only come from LA. (KK)
(Dionysus Recs., PO Box 1975, Burbank, CA 91507)



76% UNCERTAIN - "Bad Haircut" EP

There are a few individuals I know who consider this to be one of the most important bands to ever have existed. Recorded live in '86 at CBGB's, the 7 songs have sound quality which ranges from pretty decent to excellent. Great HC with just an occasional hint of "metal", this gets a big thumbs up. (LD)
(no address)

SEX IN TABOO CREEK - "Soft" EP

Somewhat tepid almost JANE'S ADDICTION-ish riffy, breezy "jam" tunefulness. Four songs with only one (a country thing) that deviates from this formula. Despite the prevalence of a droney bass and a tendency towards psychedelia, this is fairly unimpressive. (HD)
(Smoothie, 1507 Wilson St. #D, Columbia, MO 65201)

SHIT SCUM - "Manson Is Jesus" EP

Another stupid 'anti-PC' record from some of the guys in ANAL CUNT, the same people behind the racist and homophobic VAGINAL JESUS EP of last year. Maybe this is a step forward for them since it's only homophobic. Joke's real old. (TY)
(Ecocentric Records)

6L6 - tape

I've been listening to this excellent 4-song demo all week, and the more I listen, the more I like it. Simply put, 6L6 rocks hard. Vocals wail and growl amid heavy guitars on top of a very powerful groove. Play this tape, play it loud, and party! 6L6 has the guts to be the next ... (GW)
($2 ppd: PO Box 35376, Brighton, MA 02135)

SOCIAL OUTCAST - "Their Aggression, Your Oppression" tape

The Outcasts play that really fast, "aggressive" hardcore that makes so many of the MRR staffers go ga-ga (not quite go-go) and their "Aggression" album rocks about as hard as the genre allows, but c'mon, those cliche/PC lyrics are too much: "Please don't get me wrong/ dancing is good for the soul/ but we've got to work for our planet/ our world is in a hole" ("Disco"). Right. (MJ)
(Jason, 444 Channing Lane, Ferndale, MI 48220)

SOLVENT DRAG - "Insentient" CD

This must be one of those bands that Armin signed when he was drunk at a bar one night - just joking pal! These Germans definitely have the Seattle thing and the Detroit thing happening all at once. Hey, Butch Vig even mixed this, doesn't that automatically make them the next NIRVANA? Deutschpunk Uber Allies! (ML)
(X-Mist, Weisenweg 10, 7270 Nagold, GERMANY)

SPAZMODIUS/FANATICS - split tape

Two Coloradan thrash units scorch each others derrieres on this twisted tape. SPAZMODIUS belches 13 spasm-inducing ditties with an approach like early (good) SUICIDAL TENDENCIES wrapped in a grindcore sheath. FANATICS is this decades replacement for UNITED MUTATION. Blazing tunes and good packaging. Better than fried baloney. (CD)
($5 ppd: Sean Russell/Savior Own Ass, 2024 E. Evans, Pueblo, CO 81004)

SPAZZ - EP

Plodding, pondersome anger, bursting into brutal jolts. Nine minute or less blasts and one really long 78-second song comprise this limited edition EP. CROSSED OUT, INFEST and the other jetset of the "Power Violence" scene might be a good reference point. Jowl-shaking, belly-jigglin', bugged out stuff indeed! (KS)
(Slap-a-Ham, PO Box 420843, San Francisco, CA 94142-0843)

THE SPECTORS - "Oh, How To Do Now/Her Best Friend"

The A-side is a pounding '60s punk thing which is nothing special. Side B is a soppy '60s type ballad. They don't make 'em like this any more, but this is done real well and is quite endearing. (MC)
(OXO, PO 580578, Minneapolis, MN 55458)

RECORD REVIEWS

SPERMBIRDS - "Joe" 12"

Six songs. More of a VERBAL ASSAULT and/or Dischord style sound than in the past. Excellent sound quality. Pretty good record. They're in the market for a new singer. (DH)

(X-Mist, Weisenweg 10, 7270 Nagold, GERMANY)

SPITBOY - "True Self Revealed" LP

A record that makes you think, as well as dance. Angry, passionate and hopeful. Simple, straightforward punk with grooving bass moments, mixed & muddled screamed vocals. My personal favorite SPIT-songs here are "In Tradition" (makes you *move*) and "Motivated By Fear" (makes me scream). It comes with a large, inner booklet of photos, lyrics (translated in four languages) and personal statements about sex & the media, isolation, self-empowerment, individuality and fear. This record set my thoughts a turning, dreaming of the reality of a day when women and men everywhere can get the goddamn respect and freedom we deserve. (AI)

(Ebullition, PO Box 680, Goleta, CA 93116)

SPOKE - "Not Without" 45

This single is pretty good. It reminded me a bit of FUGAZI especially the vocals. The lyrics are from the personal politics side of the tracks. No B-side title listed. (MM)

(Community Chest Records, PO Box 808, Southwick, MA 01077)

SPUDMONSTER - "Black Lies" EP

When this band plays fast they almost achieve an ANTI-NOWHERE LEAGUE rawness. The singer wraps his melodramatic vocals around heavy life and death philosophical lyrics. The band put some effort into this project (recorded in 1991). Nice cover art by Kim Saigh. (BR)

(Smog Veil Records, 441 E. 222nd St #13, Euclid, OH 44123)

THE STAND - "Blur Your Cool" tape

Party band makes tape debut. REPLACEMENTS, SAMIAM, JAWBREAKER, ICE CUBE, "Blitzkrieg Bop", oooh baby, bad cow - no cowbell. (DS)

(En Guard Records, 1671 St-Hubert, Montreal, PQ, H2L 3Z1, CANADA)

STEAM SHOVEL - tape

Well produced four song demo. Sounds like CRIMPSHRINE or SAMIAM with rough vocals. Good for the pop-punkers out there. (GW)

($5 ppd: 503 Calhoun St., Atlanta, GA 30318)

STILL LIFE/EVERGREEN - split EP

STILL LIFE did something really cool here. Over their intro to "Barriers" they put strong words by Dawn Function and Natalie Cox, expressing how pissed off they are about how objectified, degraded and sexually exploited they feel in a society that breeds such negativity towards women. Great! EVERGREEN offers two songs, whose music is emotive, mid-tempo, moving and totally cool. The vocals don't click for me, but who am I to say, right? This is a swell split. (KG)

(Anomaly, PO Box 6104, Thousand Oaks, CA 91360)

STYMIE - "Frogs" EP

Talk about D.I.Y.! The sleeve is silkscreened onto a grocery bag! STYMIE reminds me of SEAWEED or maybe even the OFFSPRING a bit, it's that kind of melodic punk thing. Poppy punk more punk than pop. Did I just say that? (ML)

(New Rage, PO Box 85571, Seattle, WA 98145)

SUBTERFUGE - "True West" tape

They have a heavy MINUTEMEN influence, plus a lot of originality, and they rock hard. 'Nuff said? Well, it is a demo tape, so maybe you want reassurance that this has great sound and production, plus good lyrics. Better than most of the vinyl we get. (EW)

($5 ppd: Goldfish Recordings, 109 St Marks Pl #25, NY, NY 10009)

STUMPY JOE - "Sugar and Glue/Welcome Back"

Oh Jeezuhs. I was waiting for the campy acoustic cover of the "Welcome Back Kotter" theme to turn punk but it never did. Jeff Bale says "It sucks, man," but I think it's fucking hilarious. The A side is decent rockin' punk but who cares?... "Welcome back, welcome back, welcome baaaaack." Yeee! (PC)

(Top Drawer, 4219 5th Ave NE, Seattle, WA 98105)

SUICIETY - "Confines Of Nature" tape

The east coast's answer to LACERATION and MINDROT. The guitar solos get out of hand in a couple of songs which detracts from their power a bit. Still, this is a crushing release with dual crusty vocals, a metal edge, supreme heaviness, and a price that can't be beat! (NN)

($2 ppd: 24 Hillwood Rd, East Brunswick, NJ 08816)

SUNFLOWERS/SMASHING ORANGE - split 45

The bands cover a song by the other band. The concept may seem pointless, but the results are OK. SMASHING ORANGE have the better song to work with, and deliver some fine imitation British fuzzpop. The Sunflowers track is in that vein, but noisier and more rockin'. (MC)

(Clawfist, 231 Portobello Rd., London W11 1LT, ENGLAND)

SUNNY DAY REAL ESTATE - "Flatland Spider" EP

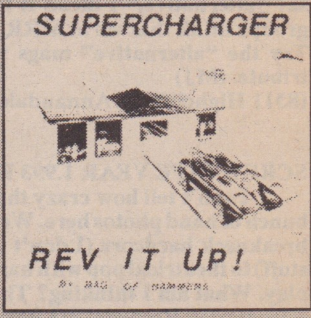
Unconventional college rock with a polished metal grunge edge. This two song EP sounds at times a hybrid of THE PIXIES and METALLICA. The music and production are tight, while the lyrics are quite loose and abstract, rendering any decipherable meaning unintelligible. (MK)

(One Day I Stopped Breathing Records, 5321 7th Ave NE, Seattle, WA 98105)

SUPERCHARGER - "Rev it Up" EP

The third single from the best band in the U.S. brings more ultra raw thumping garage punk to the ears of the initiated. Deceptively simple but the hooks are there. You owe it to yourself to check this out.(MH)

(Bag of Hammers, PO Box 928, Seattle, WA 98111)



SUPERCHUNK - "John Peel Session May 31, 1992" EP

4 versions of songs which have all been out on other records. This could serve as a good introduction to the band, as could their "Tossing Seeds' LP. (MC)

(no address)

SWINGIN' TEENS - "Live At Hairy Mary's" CD

Pumping punk that would best be described by using the tired, but true, term "snotty". This is full fledged punk that rocks much in the same way as NEW BOMB TURKS. This entire CD was recorded live and captures their raw essence well. From the between song babble you can tell they're a bit cocky, but if it keeps 'em this good, then let 'em be cocky by all means. SWINGIN' TEENS are both fun and antagonistic - which is what punk rock should be. (CD)

(Flurry Records, PO Box 6425, Mpls., MN 55406)

TAR - "Clincher" 12"

TAR is a weird band. Half the time when I hear them, I'm bored stiff by the monotonous delivery of their post-BIG BLACK rock; the other half the time, their power has a brutal piledriving effect. This release is no different. While tracks like "Dean Martin" have decent staying power, others fall by the wayside. Probably better than most, but still hits and misses. (WG)

(Touch and Go, PO Box 25520, Chicago, IL 60625)

RECORD REVIEWS

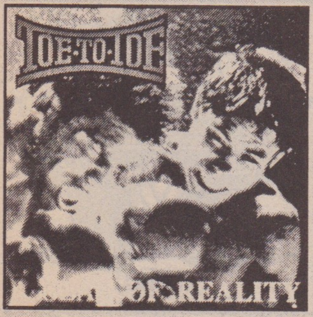
THATCHER ON ACID - "Chagrin" EP
Hold on, this is Ben playing all the instruments here. "As Clear As Mud" rocks my world with the huge guitar sound THATCH always should have had. Moving, but very catchy. Sundown music. THATCHMEN 3? CORRIGAN BOOM? Side two doesn't hold up as well with a live version of "Skin Banjo" and a cover of "The Bus" by Buffalo Tom. But side A rocks like a mutha. (LH)
(Desperate Attempt, 1320 So 3rd St., Louisville, KY 40208)

THINGS FALL DOWN - "Hey Joe" 45
SONIC YOUTH meets BEEFHEART. A slick piece of happy punk balladeering with horns and tastefully done guitar bits. Easy to dance to. College kids love it. Sign 'em. (BR)
(Sonic Noise, 1945 W. Thomas 1st fl, Chicago, IL 60622)

3COLORED MAN - EP
With their studied discordance and variegated, rockin' tunes, this band sounds like a rawer, less produced BIG BLACK. While I'm not sure they've quite found their style yet, you can tell there's a lot of promise here. (SS)
(3 Little Girls, 2929 Cleveland Blvd., Louisville, KY 40206)

TIGER TRAP - "Supercrush" EP
UK sounding indie pop from these Sacramento, Ca. gals. Right out of the SHOP ASSISTANTS/TALULAH GOSH school of sound. Great single if you like this stuff, great single if you don't. "You and Me" is so great I'm overwhelmed by it's cuteness and even I have my limitations. Pass the bubblegum please. (RL)
(K, PO Box 7154, Olympia, WA 98507)

TINFED - "Dominion/Blood"
Bludgeoned to death with technology, full on deiter music. Blasting rhythm grooves, angry guitar riffs. This is a decent release until you get to the vocals. They're distant in the mix, whiney and MORRISEY depressant. Leaves me moody, like a violent drunk at a rave! (SM)
(Primitech, 3501 California St #204, San Francisco, CA 94118)



TOE TO TOE - "Slap of Reality" EP
Touches of early BLACK FLAG shoot out of this on all four tracks. At the same time you get MINOR THREAT vocals mixed with VICTIMS (Australia) style guitar and a ROCKS feel (Band contains ex members of that early punk outfit). Fast, speedy, angry, raw hardcore. Fav. cut is "Big Play". (MH)
(Toe to Toe, PO Box 273 Waterloo NSW 2017, AUSTRALIA)

TOKIN' WITH CHOKE - "A Mind Is a Terrible Thing To Use" tape
Young DIY punk rock done up New Hampshire style. Nothing new or out of the ordinary but the spirit lives on, O.K? (DH)
(76 Atherton Ave, Nashua, NH 03060)

TREEPEOPLE - "Just Kidding" CD
Until I heard this album, I thought these guys were a bunch of Saturday afternoon tea drinkers. I was sadly mistaken. Instead, they kick ass with some really versatile, creative hardcore with ingenious tempo and mood changes. Sure, they've got slow, laconic numbers, but songs like "Fishbasket" show that they've got plenty of spit and fire, too. Two unlisted bonus tracks. (DS)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

TRIAL BY JURY - "The Demo 1991" EP
Heavy and slightly metally HC. It's got that SE feel in some parts. This recording is three songs, remixed, from their demo plus one they won't tell us anything about. (KG)
(Reflection Records, 101 Sycamore St. #7, Liverpool, NY 13033)

TROUT - "Steelhead" tape
Party band makes tape debut. Motorcycle dream - moped reality. Lamer than THE CULT but better than GUNS N' ROSES. (DS)
(Lime Voodoo Productions, 4781 18th St, San Francisco, CA 94114)

TUGBOAT ANNIE/CRAZY ALICE - split 45
The CRAZY ALICE track is rootsy alternative stuff, but they've developed their sound pretty well. This song is better than their LP, but not as great as their previous single. TUGBOAT ANNIE don't rate too high for originality as they borrow from NIRVANA, SUPERCHUNK, and PIXIES. The song is excellent though making this single a standout. (MC)
(Sonic Bubblegum, PO 35504, Brighton, MA 02135)

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DIRTY PIX
UBANGIS
2 MORE HITS
UBETCHA

UBANGIS - "Lovesick" EP
Trashy, grungy rockabilly with passable playing. This trio's got their tongue firmly in cheek, and luckily I got the joke, but some people probably won't. (DS)
(Brian D. Horrorwitz, 2101 Hildarose Dr #203, Silver Spring, MD 20902)

UNCLE FESTER - tape
4 college students in Missouri doing the DIY punk rock thing. Recorded in a living room on a four track. Cool little lyric booklet. Pretty good demo. lots of influences creep into the mix. (DH)
(939 South Ave #1, Springfield, MO 65806)

UNDERSIDE - "Firebox Tom" EP
Interesting. A D.C. sounding band that's actually from D.C. Power emo that sounds sincere and not corny. Some excellent dreamy slow parts. Hope this doesn't get lost in the Sea of Emo. Definitely above average. Yeah. Definitely. (PC)
(Moonshine, PO Box 3272, Washington, DC 20007-0227)

UNTAMED YOUTH
Estrus

UNTAMED YOUTH - "Sophisticated International Playboys Theme Song/ Sea Shore"
Welcome to the 70's punk surf party cult. In the vein of PHANTOM SURFERS, with a sense of humor, not to mention mambo and circus music influences. "Sophisticated..." is the official fan club of UNTAMED YOUTH, while "Sea Shore" is a grand instrumental. (SB)
(Estrus Records)

VANILLA ROCKET FLESH - "Wasted Drunk" EP
The title track is a raspy-voiced roaster in the style of the early CRAMPS; the flip turns up the reverb, with a bizarre throwaway concluding the proceedings. Okay. (SS)
(EYOH, PO Box 2069, Maldon, Essex, CM9 68B, UK)

RECORD REVIEWS

VELOCITY GIRL - "Copacetic" LP

Every once in a while, something will come along and effect me in just about every way. This melodic but raw pop band embodies distress, playfulness, angst, depression, and just about every other emotion into their delivery and it makes me hum, swoon, stare at my feet, and just about everything else. This review may be cryptic, but they are awesome. "Audrey's Eyes", "Catching Squirrels", and "Crazy Town" are destined to be pop classics. Beautiful. (WG)
(Sub Pop)

VERTIGO - "Driver #43/ Sit Down And Shut Up"

Somewhere inbetween the spacyness and pulsating rhythms of early VERTIGO and the punk rock freak-out of the "Rub" EP lies this, perhaps the finest VERTIGO yet. Driving music for sure (as in cars, that is). (ML)
(AmRep 2645 1st Ave. S., Minn., MN 55408)

VOMITOSE - "The Piercing Tape" tape

An eerie cover of this skeletal power drill thing preludes mid-tempo metal stuff without and fizz or pop to it. Goes down flat despite a weird vocal trade-off between a pretty good bellower and cheesy death metal voice. Predictable metal-precision-speed-up parts, needs to loosen up a bit. (KS)
(Stephane Fis, Rue Sillem 8, 1207 Geneva, SWITZERLAND)

VOODOO DOLLS - "Not for Sale" LP

Cleanly produced rock n' roll along the lines of NIRVANA and PEARL JAM, except VOODOO DOLLS dip gingerly into the garage end of the spectrum. You can hear all the instruments and the vocals are very clear and accessible. Next "mainstream alternative" act? (MH)
(Stanton Park, PO Box 58, Newtonville, MA 02160)

VOODOO GLOW SKULLS

Not only does this 12" glow in the dark, it comes complete with, a comic book, crayons, and horns. Bouncy punk funk, that's probably a heck of a lot of fun to see, and would make a person want to dance around. (LD)
(Signal Sound System Records, PO Box 1861 Victorville, CA 92393)

WAR CRY - "Keep Drinking Attitude" tape

The cover proudly proclaims, "All songs noisecore Aaaarrrg-ghh!", and they're not kidding. 24 intense grindcore tracks featuring 3 insane vocalists and a plethora of uncontrollable noise. The recording quality isn't so hot but on some releases it really doesn't matter too much. I can't help wondering if "Look A Head" is a warning about the future or a grisly tale of decapitation. (NN)
(A-307, 1-3, Sakase-Dai, Takarazuka City, Hyogo, Pres, JAPAN)

THE WAY - "Stupid Blockheads" tape

23 efforts with the usual assortment or p.c. punk ethics: anti-racism, anti-profit, anti-everything else nasty. Musically, THE WAY shimmies thru 4-chord simplisto-punk with plenty of energy. They even have 'nads enough to cover an ABBA song. Sing-along stuff that isn't monumental, but it isn't too shabby either. (CD)
(Harald Rau, Favoritenstrasse 235 D/11, 1100 Wein, AUSTRIA)

W.O.R.M. - tape

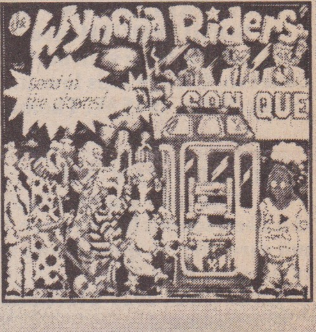
It sounds like there's a decent band present, but they're buried under tape hiss and this really annoying high pitched tone that would make dogs cry so I'm gonna have to press stop. (DH)
(11 Alice Way, Unstone Green, NR Sheffield, S18 5DN, ENGLAND)

WEDDING TACKLE - EP

A German band but the singer sounds really American (maybe he is). Metallish punk music with straightedgey vocals but actually not bad at all. Better that you might expect. Strange band name, huh? (PC)
(X-Mist, Meisenweg 10, 7270 Nagold, GERMANY)

WRECKLESS ERIC - "Joe Meek"

WRECKLESS was one of the original oddballs to be signed to Stiff Records in the late 70's. His first 7" "Whole Wide World" is one of the most perfect 2 chord songs ever pressed. Too pop to be punk and too punk to be popular, WRECKLESS got dropped and languished in undeserved obscurity. Now he's back with a new single. It's good but the production is a bit strange. There's lots of echo and reverb on everything. "Joe Meek" is from his forthcoming CD. Can't wait. (MM)
(Sympathy)



WYNONA RIDERS - "Send in the Clowns" EP

Zowee! Much much better than their first EP. Sad that this underrated East Bay band had to break up right in their prime. Raw and hard basic punk with pop sensibility. A talented bunch of cats. Support Benicia's first record label and pick this up. You won't be disappointed. (PC)
(Iteration, 860 Oxford Way, Benicia, CA 94510)

YOUNG GINNS - EP

Well all right now! It's a killer slab of meat! Screaming guitar feed back, reminiscent of FANG. Vocals mumbled and screamed sort of an early J.F.A. or GERMS. I think punk is on a come back! Six songs blast out this debut! Every one a barn burner. (SM)
(Gravity, PO Box 17052, San Diego, CA 92177)

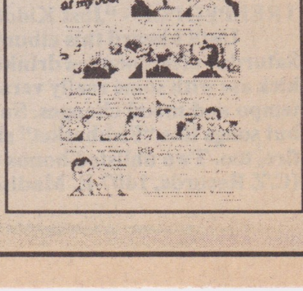
YOUTH BRIGADE- "Skinheads Eat Their Own" EP

A mediocre sounding board tape that is now a lame bootleg. Four songs way worse than the studio versions. Don't waste your money, although I would recommend going to see the newly reformed YOUTH BRIGADE. Total PR again. Oh yeah, does Shawn know about this? (RL)
(Better Boot Organization, no address)

BUS-VOLUME 2

V/A- "Bus Vol. 2xEP

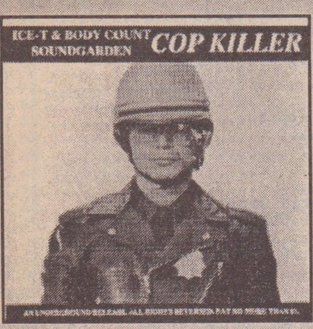
Weird compilation here. I'm not totally sure if I like it. HOUSE OF SUFFERING sound a lot more like HIRAX and a lot less like AMENITY these days. I loved both bands and you will too if you can get past the metalness. FREEBASS do the MINISTRY via LARD via TUBEWAY ARMY thing which would be cooler if they were to emphasize more guitars and less keys. BEATLESS, uh... kinda quirky rock with some catchy moments eventually going nowhere. TRIGGERMAN end this with a weird rock song with some weak ass vocals. Sounds like these bands don't get out of the practice space much. (LH)
(Jester, Box 1564, Tustin, CA 92681-1564)


THIS CAN BE YOUR "BIG BREAK"
I'm sick and tired of my Job!

V/A - "Career In Bootlegging" 2xEP

A split double 7" largely featuring THE CHIEFS' early demos (of this once great L.A. punk band) and a bit of early BLACK FLAG demos to bootx (punk intended). Sound quality is pretty good, hope to see more early L.A. stuff in the future. (TY)
(no address)

RECORD REVIEWS



V/A - "Cop Killer" 45

Well, it was certainly bound to happen. Amazed it didn't come sooner - a boot of the BODY COUNT song on one side and a live SOUNDGARDEN version on the flip (they even instruct people in the crowd to boot it before they start). Sound quality is good on the live stuff and excellent on the BODY COUNT stuff. Still not the most amazing song I've ever heard, but cool to see it available despite everything.

(no address)

V/A - "Chop Whip Grate Liquify" LP

A Connecticut sampler. Garagey college radio style rock stuff. a photo of a pile of flaming CD's adorns the back cover. 9 bands, MONSTERLAND has the best song. (DH)

(Mudd Industries, PO Box 814, Brookfield, CT 06804)

V/A - "Deceased" EP

One song each by UBANGIS, RHOMBOIDS, MONSTERS FROM THE SURF and DATE BAIT. All have a '60s organ, surf edge. Rocks for the most part. (KK)

(Deceased Records)

V/A - "Emergency Broadcast Systems, Volume II" EP

Allied comps are known for introducing us to those "talented, but as of yet unheard" bands. This is no exception. One each from the 4 contributing bands, ASSüCK - delicious bit of yum-yum, also check out their LP, not for the weak. CRAIN, clever, building slowly, w/ Amy Pickering on vocals; SCHEDULE and FRICTION, both of whom have a future, great lead guitar, deep bass, intricate, I think these two bands are the backbone of the comp. (SB)

(Allied Recordings)

V/A - "Far East Thrash Army Volume I" CD

Top notch Japanese hardcore - not all that new, but worth mention. GENOA play tuneful thrash, the best stuff I've heard from them. AIRRAID, VIETNAM, SHELLSHOCK, DRASTIC GUNSMITH, everything here is excellent. It's fast, it's melodic, and it's aggressive enough to win me over. Best thing I've heard in a while. (TM)

(Bangagong/Captain, 5-5-5 Kojimachi, Chiyodaku, Tokyo, JAPAN)

4 BANDS I LIKE

V/A - "Four bands I Like" flexi

7" flexi in a 8" sleeve. SLEEPING BODY check in with more of their twisted crazy shit - definitely the standout here. Hardcore coming from every possible direction, SLEEPING BODY are definitely full time players in the 'Crazy' division. Not as outstanding stuff from STAND UP, and downright flaccid showings from PHLEG CAMP and LAZY SUSAN. (TM)

(Familyman Records, 40007 Lindsey Circle, Lincoln, NE 68524)

V/A - "Great Big Pile" CD

We're talkin' variety here, baby - from BROWN PAPER DOG's ROLLINS impression to MORTAL CORPSE's full metal grind '89. Ya even got old timers like SQUAT THRUST on here. And if that's not enough, PERSONALITY CRISIS does their rockin', honky-tonk treatment of JANE'S ADDICTION. Hell, they even throw in a country and western song. (DS)

(Deep Dot, PO Box 542124, Houston, TX 77254-2124)

V/A - "Hertz & Essex H.S.A. Benefit" tape

A tape comp to benefit the Hunt Sabotage Effort. Lotsa biggies here CRINGER, LEATHERFACE, NEUROSIS, SNUFF, CITIZEN FISH, WAT TYLER, etc. All of this is recorded live at The Square. There is a healthy amount of political ska ala CITIZEN FISH. There's plenty of good melodic punk as well. The two standout tracks here are LEATHERFACE's "You Are My Sunshine" and SNUFF doing "Waiting Room" by FUGAZI. The sound quality is good and the music's great. Buy this now. (OP)

($5 ppd: Martin, 92 Willowfield, Harlow, Essex CM18 6RU, UK)

V/A - "Only The Strong" LP

Fancy full color picture disc with live mosh footage shown. Including tracks by WAR ZONE, RESURRECTION, SNAP CASE, BLACK TRAIN JACK, STRIFE, ZERO TOLERANCE, SUMTHIN' TO PROVE, BLOODLINE, and RICOCHET. With a standard rock/H.C. approach, most of the songs don't elicit much excitement. The sound of this record is tired and worn with very few moments standing out. Overall, it takes on the quality of background music that unfortunately lacks an in-your-face-ness. (MK)

(Victory Records)

V/A - "Squish" EP

Four Chicago area bands; The CHARMING BEGGARS, I.U.D., AVOCADO JUNGLE FUZZ and DOGHOUSE. These bands are more in the 'Alternative Rock' style than 'punk' style. (DH)

(Happy Tails Records, PO Box 5467, Evanston, IL 60204-5267)

TEXAS BASHING II

V/A - "Texas Bashing Vol. 2" EP

The second installment of this sampler series features six bands from Houston, Dallas, San Antonio and Austin: DIXIE WASTE, REFRACTORY PERIOD, NUKLEAR FISHSTICKS, STRETFORD, THE HAVENOTS, and THE DISPICABLES. A fresh, spunky sampler of basic punk stuff with off-and-on sound "quality" only adding to its charm. (KS)

(Kaniption Records, PO Box 29972, San Antonio, TX 78229)

V/A - "The End of Evolution" LP

Split LP of Finnish monsters AMEN and RYTHIHAIRIO. AMEN are seeming to progressively slow things down on each release, which can work to their advantage, as a lot of this ends up being catchier for it. All lyrics are in English now, another creeping change. RYTHIHAIRIO, while leaning heavily on some of the older English 'Crust' bands, play with enough conviction to be a great listen. Of consistent quality with their respective previous releases. (TM)

(Marko Karimo, Metsapurontie 14 6 80, 00630 Helsinki, FINLAND)

V/A - "To The Marrow" CD

Turn on your blender to puree. Record it nine times. Put it on CD. MULTIPLEX, TRANSGRESSOR, VOIDD, MAGGOTY CORPSE, TERROR FECTOR and others. More brain-scrambling than any product from Hamilton Beach. (CD)

(Toy's Factory, JAPAN)

V/A - "Tranås är Inte Bara Hyland..." EP

Yer basic Euro-punk here ranging from moshy to melodic. Nothing that really knocked my socks off, though. Those interested in Swedish punk might really dig this. Hej Då. (PC)

($5ppd: Mikael Karlsson, Götgaten 42A, 582 31 Linköping, SWEDEN)

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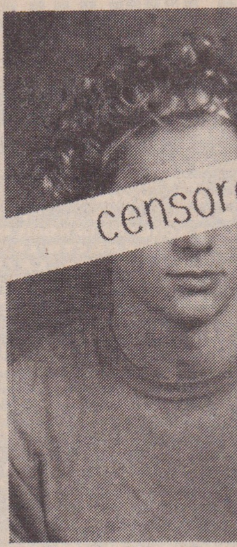

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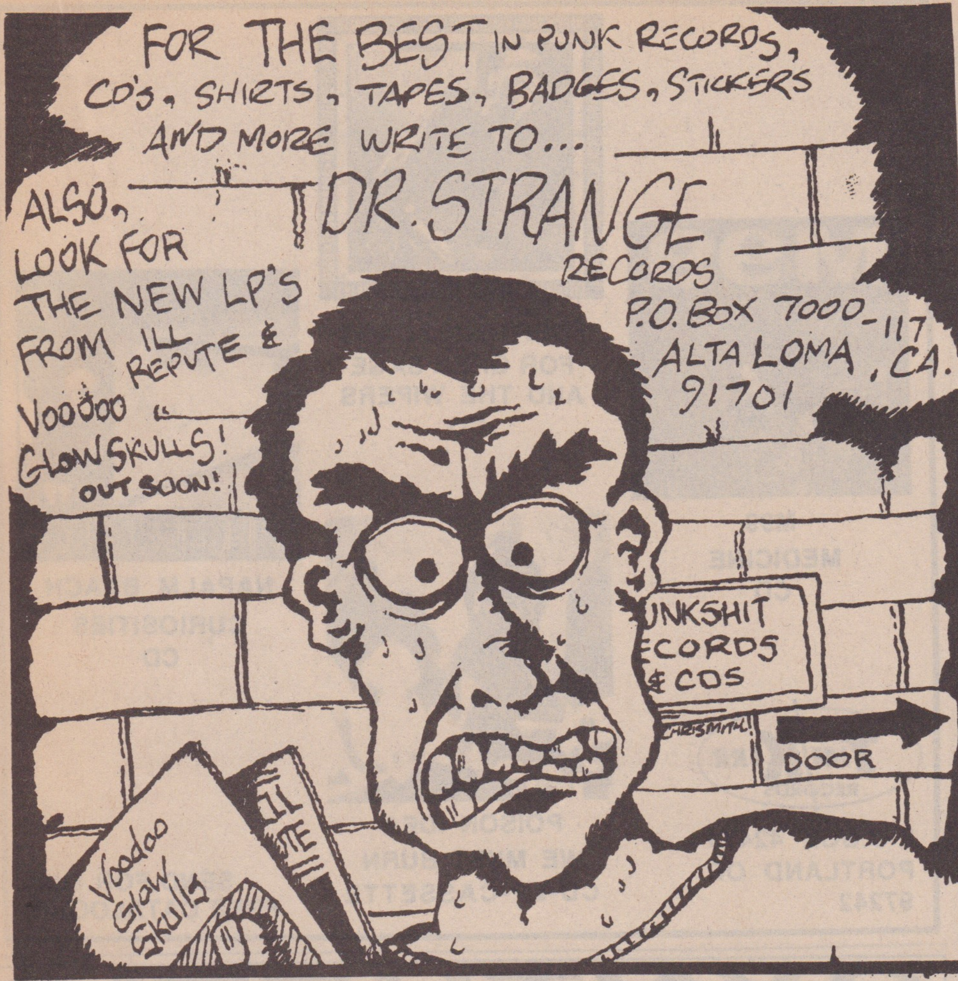
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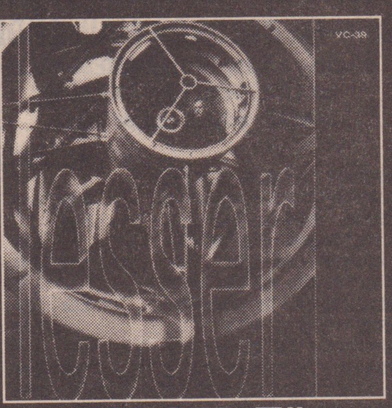
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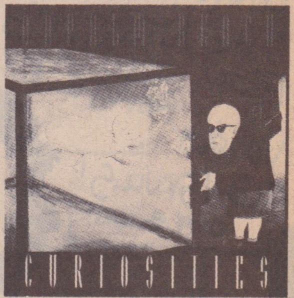
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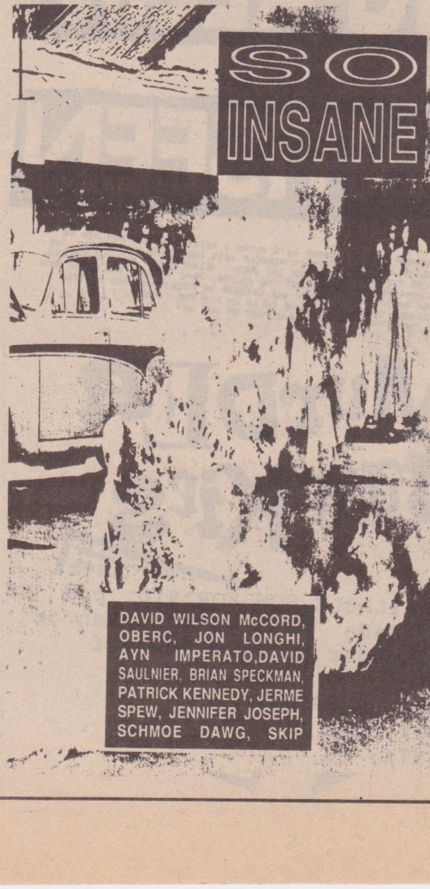
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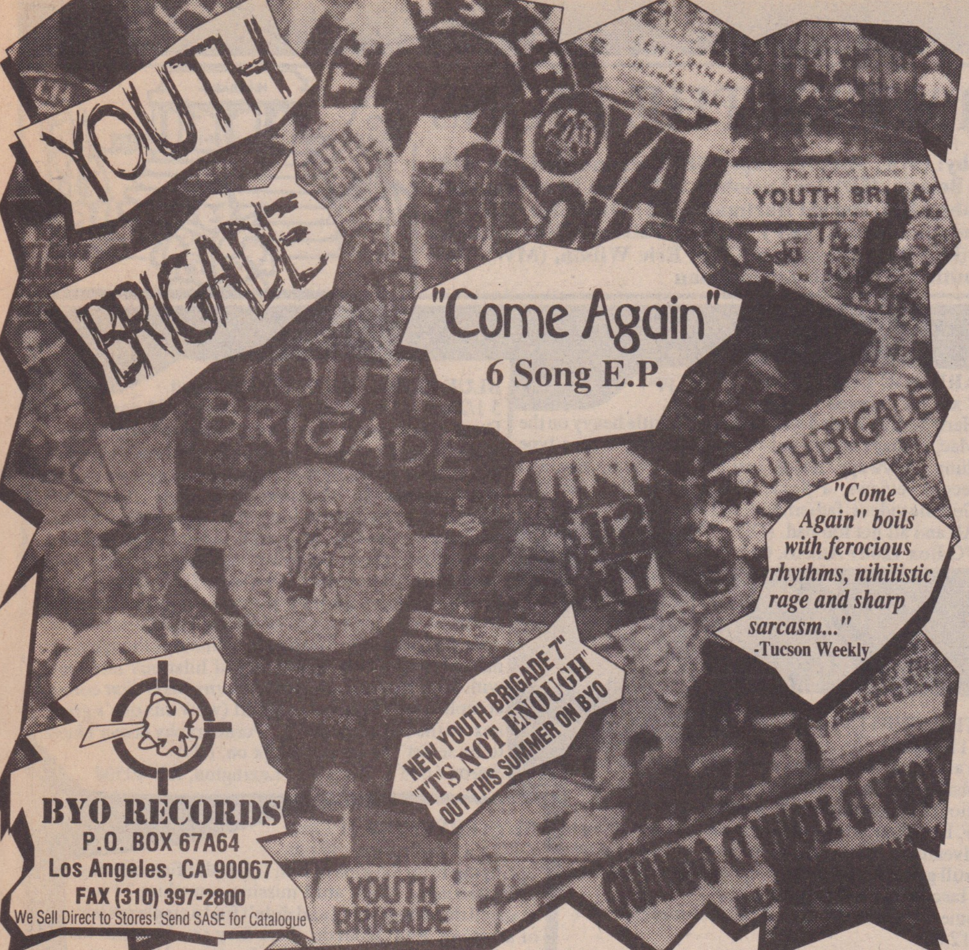

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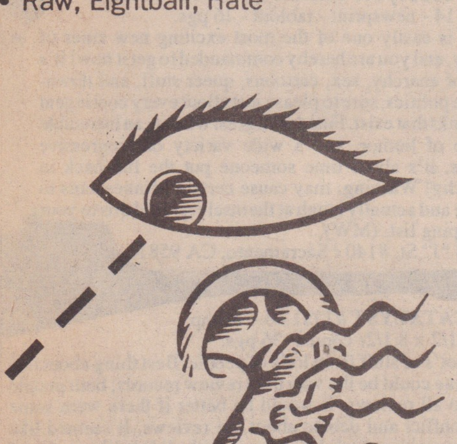

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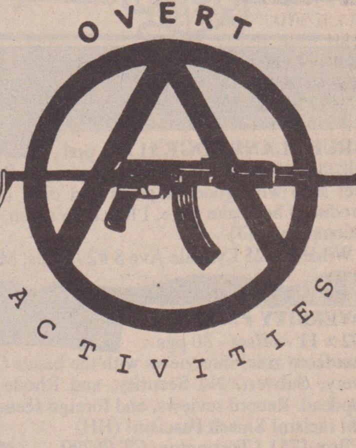

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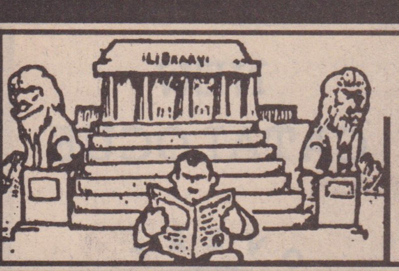
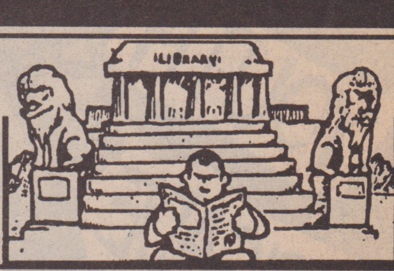


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (MB) Michelle Belacic, (JD) Joe Donohoe, (LD) Lali Donovan, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KP) Kirsten Patches, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (SZ) Sarah Zimmerman



ABRUPT LANE EDGE #1 / $1 ppd
Well, this is more like it. Anti-Christian, pro-Buzzcocks queer zine with good graphics and only one badly reproduced beefcake page. I like it so much, I bought the company. (TJ)
c/o Wilde / 2425 Lyndale Ave S #2 / Mpls, MN 55405

ADVERSITY #7 / $1.50 ppd
8 1/2 x 11 - offset - 30 pgs
A hardcore zine; interviews with the bands Oi Polloi, Misery, Subvert, No Security, and Rhode Island's Dropdead. Record reviews, and foreign scene reports. Fight racism! Smash Fascism! (HH)
PO Box 1751 / Torrington, CT 06790

ALARM CLOCK #17 / $2.00 ppd.
5 1/4 x 8 1/2 - copied - 28 pgs.
You mean to tell me that this is the 17th issue of this? I don't believe it! A self-described "women-oriented alternative rock music fanzine" with an editor named Allen? Well, it seems pretty cool. Interviews with the in-house Sassy band Chia Pet (definitely posers), one with Juliana "girls can't rock" Hetfield, one with Belly, and one with Hammerbox. Also, a short but encouraging piece on Riot Grrl, entitled "Punk Means Cuddle", sure to please all of you Mykel Board groupies. A bit too "alternative" for my tastes, but well done anyway. (MW)
Allen Salyer / PO Box 1551 / Royal Oak, MI 48068

ARE YOU LISTENING? #4 / $2 ppd.
7 x 8 1/2 - copied - 44 pgs.
Here's a zine loaded with contents. A little heavy on the Mac, perhaps an up-and-coming alternative zine-type thing. Anyways, inside you'll find letters, zine and record reviews, a Sonic Youth escapade, smoking, Genesis videos, fatherhood, and local Ohio scene news. All and all not too bad. (JX)
PO Box 1200 / Athens, OH 45701

ARM THE SPIRIT #14 / $2 ppd.
8 1/2 x 11 - offset - 36 pgs.
Despite all the news and information in this issue (and it's probably the best issue I've ever seen of this publication) the most interesting section revolves around the RAF. Everyone knows about Baader-Meinhoff and their adventures, but you never hear enough about what's still going on. Don't ever agree with everything, but it's fascinating and inspiring. (LH)
Autonome Forum / PO Box 1242 / Burlington, VT 05402-1242

ARNIE #4 / $2 ppd.
8 1/2 x 11 - copied - 19 pgs.
The artwork in this zine is just amazing. Impressive layouts and comics like the Right-on kids and Arnie the Anarchist abound. Record and comics reviews, an interview with Blaggers I.T.A. and some of the best damn comics I've seen in awhile. I read this zine from cover to cover and I want more! (MB)
16 Palairet Close / Bradford on Avon / Wiltshire / BA15 1US / England

BLEMISH #2 / 3 stamps or trade
5 1/2 x 8 1/2 - copied - 36 pp
Personal zine by a guy named Jason, mostly interesting anecdotes from his life that are humorously written but which you could read sociological insight into if you wanted to. Also punk rock photos, interviews with Zoe Turn Coat and Rare Breed, gossip. Worth your stamps, but why do so many zines reprint the "fun puzzles for kids" stuff from the Sunday funnies?! (EW)
8024 Dalton St / Metairie LA 70003

BROKEN / free?
8 1/2 x 11 - copied - 21 pgs.
If these folks only paid as much attention to spelling and punctuation as they did to the layout this zine would be much more digestible. Written by ultra-sensitive people who overly enjoy senseless emo-type rambling. This is so full of gushy "why can't we all just be nice and love one another?" stuff that I almost had to vomit. (MB)
503 6th Ave. N.E. / Kasson, MN 55944

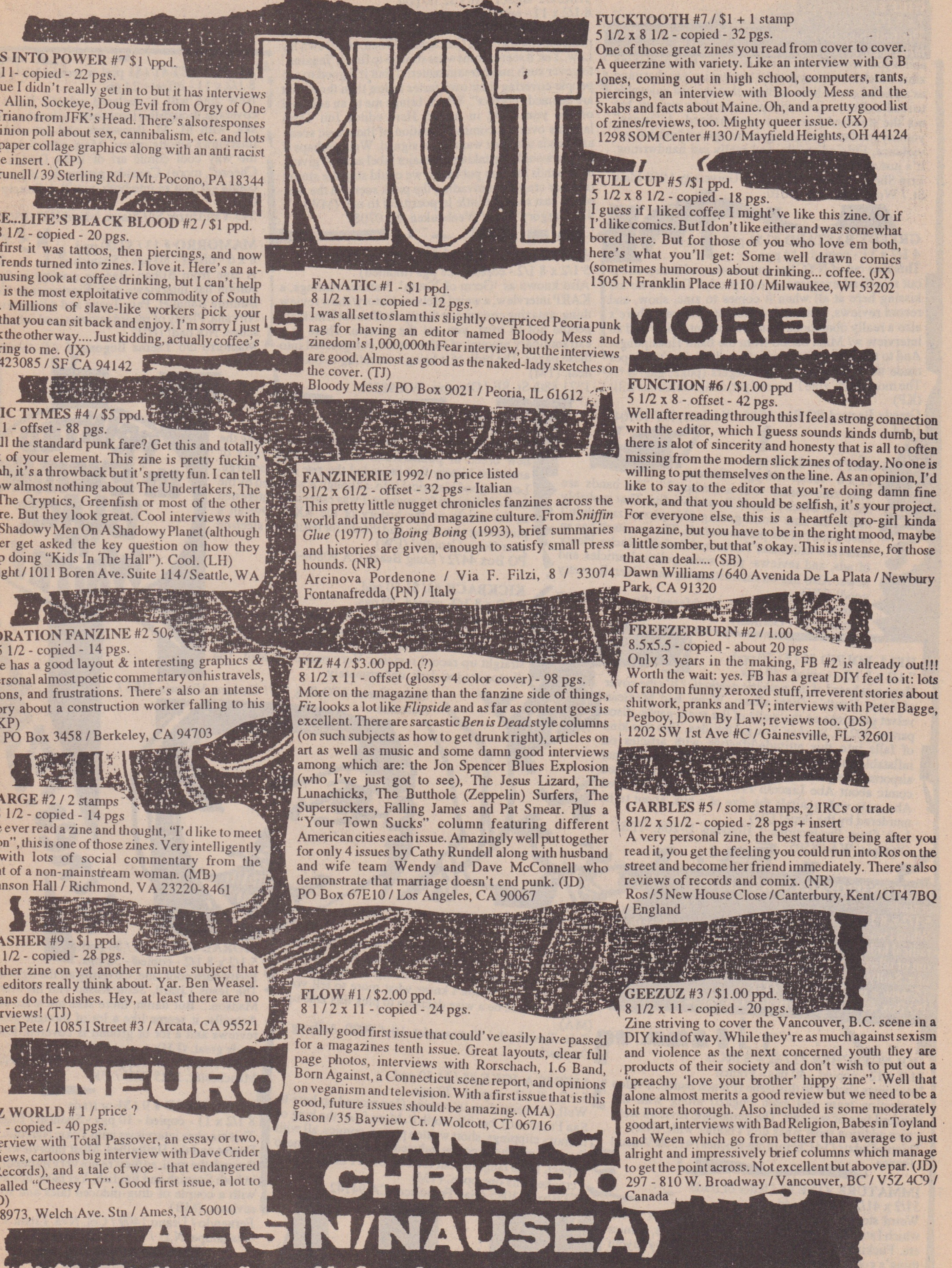
BLUE PERSUASION #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied (4 color cover) - 38 pgs.
Damn this is good. Reviews of the new biography of Mark David Chapman (the guy who shot the smart mop top, thumbs down by the way), a piece against sexism and homophobia disguised as a bitch about fratty neighbors partying too loud that came across neither predictable, obvious or boring (hard to do), whining about the universal shallow irony found in today's hip media (the baby boomers who write for Saturday Night Live are doing what they always have done, ridiculed anybody who isn't a part of their magnificent seen it/done it generation). The height of this zine though is the insanely politically incorrect and hilarious interview with John Howard, creator of *Horny Biker Slut* comic, complete with samples of his art (wow this one's going next to the Fugazi poster!). "Pornography doesn't have to be sexist" he argues. Right on. (JD)
Aaron / 603 E. Main #2 / Lexington, KY 40508

BUTTERFINGER #1 / free
8 1/2 x 11 newsprint - 40 pgs.
Springing from the hips of Ben Is Dead is first offering of Butterfinger. Wait, am I missing something? I just scanned this whole thing and didn't find a single review of anything. Rad! Hold on, there they are. Needless to say, this is pretty great stuff With lots to read both witty and... and... I don't know. It's really L.A. and I say that meaning the few things I really like about L.A. Plus the best David Yow I've ever read. (LH)
One B.C. / PO Box 48914 / LA, CA 90048

CARAMBA #2 / $4.19ppd
11 x 8 1/2 - offset - 32pgs - Dutch
This cleanly layed-out zine has interviews with Ed Kuepper, Jeff Dahl, Dogpile, and the Walkabouts. Also has lots of interesting record reviews, and plenty of ads. A pretty cool zine overall! (HH)
Peter Espee / c/o Caramba / POB 11100 / 5200 EC Den Bosch / Netherlands

CASTRATION THREAT # 3 / send a buck
11 x 14 - newsprint - tabloid - 16 pgs.
This is easily one of the most exciting new zines of today, and you are hereby commanded to get it now! It's full of anarchy, sex, cartoons, queer stuff, and down-home politics, sure to please just about every contingent of punks that exist. Filled with great writing, an incredible sense of humor, and a wide variety of progressive views, it's about time someone put the fun back in anarchy! Warning: may cause certain Minnesotans to smile and actually laugh at themselves. Add this to your shopping list. (MW)
3018 "J" St. #140 / Sacramento, CA 95816

CATALYST #2 /$1.00 + stamp
51/2 x 8 1/2- copied- 36 pgs.
Lot's of stuff from lot's of people. Best thing about this zine could be the way they review records; both people do all reviews. It would be better if there were some conflict and debate about the reviews. It seemed like they either both liked it, or both didn't like it. Good layout with pictures and stories.
Jerid Francom / 8830 N. La Canada/ Tucson, AZ 85737



CHAOS INTO POWER #7 $1 \ppd.
8 1/2 x 11- copied - 22 pgs.
This issue I didn't really get in to but it has interviews w/ G.G. Allin, Sockeye, Doug Evil from Orgy of One & Tisa Triano from JFK's Head. There's also responses to an opinion poll about sex, cannibalism, etc. and lots of newspaper collage graphics along with an anti racist mini zine insert . (KP)
Doug Brunell / 39 Sterling Rd. / Mt. Pocono, PA 18344

COFFEE...LIFE'S BLACK BLOOD #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
I guess first it was tattoos, then piercings, and now coffee. Trends turned into zines. I love it. Here's an at-times-amusing look at coffee drinking, but I can't help it, coffee is the most exploitative commodity of South America. Millions of slave-like workers pick your beans so that you can sit back and enjoy. I'm sorry I just can't look the other way.... Just kidding, actually coffee's kinda boring to me. (JX)
PO Box 423085 / SF CA 94142

CRYPTIC TYMES #4 / $5 ppd.
8 1/2 x 11 - offset - 88 pgs.
Sick of all the standard punk fare? Get this and totally jump out of your element. This zine is pretty fuckin' cool. Yeah, it's a throwback but it's pretty fun. I can tell you I know almost nothing about The Undertakers, The Putters, The Cryptics, Greenfish or most of the other bands here. But they look great. Cool interviews with Flop and Shadowy Men On A Shadowy Planet (although they never get asked the key question on how they wound up doing "Kids In The Hall"). Cool. (LH)
Alan Wright / 1011 Boren Ave. Suite 114 / Seattle, WA 98104

DEHYDRATION FANZINE #2 50¢
8 1/2 x 5 1/2 - copied - 14 pgs.
This zine has a good layout & interesting graphics & lots of personal almost poetic commentary on his travels, realizations, and frustrations. There's also an intense short story about a construction worker falling to his death. (KP)
Carlos / PO Box 3458 / Berkeley, CA 94703

DISCHARGE #2 / 2 stamps
5 1/2 x 8 1/2 - copied - 14 pgs
If you've ever read a zine and thought, "I'd like to meet this person", this is one of those zines. Very intelligently written with lots of social commentary from the viewpoint of a non-mainstream woman. (MB)
1118 Johnson Hall / Richmond, VA 23220-8461

DISHWASHER #9 - $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Yep, another zine on yet another minute subject that only zine editors really think about. Yar. Ben Weasel. Punk means do the dishes. Hey, at least there are no band interviews! (TJ)
Dishwasher Pete / 1085 I Street #3 / Arcata, CA 95521

ERSATZ WORLD # 1 / price ?
81/2 x 11 - copied - 40 pgs.
Long interview with Total Passover, an essay or two, some reviews, cartoons big interview with Dave Crider (Estrus Records), and a tale of woe - that endangered species called "Cheesy TV". Good first issue, a lot to read. (LD)
PO Box 8973, Welch Ave. Stn / Ames, IA 50010

FANATIC #1 - $1 ppd.
8 1/2 x 11 - copied - 12 pgs.
I was all set to slam this slightly overpriced Peoria punk rag for having an editor named Bloody Mess and zinedom's 1,000,000th Fear interview, but the interviews are good. Almost as good as the naked-lady sketches on the cover. (TJ)
Bloody Mess / PO Box 9021 / Peoria, IL 61612

FANZINERIE 1992 / no price listed
91/2 x 61/2 - offset - 32 pgs - Italian
This pretty little nugget chronicles fanzines across the world and underground magazine culture. From *Sniffin Glue* (1977) to *Boing Boing* (1993), brief summaries and histories are given, enough to satisfy small press hounds. (NR)
Arcinova Pordenone / Via F. Filzi, 8 / 33074 Fontanafredda (PN) / Italy

FIZ #4 / $3.00 ppd. (?)
8 1/2 x 11 - offset (glossy 4 color cover) - 98 pgs.
More on the magazine than the fanzine side of things, *Fiz* looks a lot like *Flipside* and as far as content goes is excellent. There are sarcastic *Ben is Dead* style columns (on such subjects as how to get drunk right), articles on art as well as music and some damn good interviews among which are: the Jon Spencer Blues Explosion (who I've just got to see), The Jesus Lizard, The Lunachicks, The Butthole (Zeppelin) Surfers, The Supersuckers, Falling James and Pat Smear. Plus a "Your Town Sucks" column featuring different American cities each issue. Amazingly well put together for only 4 issues by Cathy Rundell along with husband and wife team Wendy and Dave McConnell who demonstrate that marriage doesn't end punk. (JD)
PO Box 67E10 / Los Angeles, CA 90067

FLOW #1 / $2.00 ppd.
8 1 / 2 x 11 - copied - 24 pgs.
Really good first issue that could've easily have passed for a magazines tenth issue. Great layouts, clear full page photos, interviews with Rorschach, 1.6 Band, Born Against, a Connecticut scene report, and opinions on veganism and television. With a first issue that is this good, future issues should be amazing. (MA)
Jason / 35 Bayview Cr. / Wolcott, CT 06716

FUCKTOOTH #7 / $1 + 1 stamp
5 1/2 x 8 1/2 - copied - 32 pgs.
One of those great zines you read from cover to cover. A queerzine with variety. Like an interview with G B Jones, coming out in high school, computers, rants, piercings, an interview with Bloody Mess and the Skabs and facts about Maine. Oh, and a pretty good list of zines/reviews, too. Mighty queer issue. (JX)
1298 SOM Center #130 / Mayfield Heights, OH 44124

FULL CUP #5 /$1 ppd.
5 1/2 x 8 1/2 - copied - 18 pgs.
I guess if I liked coffee I might've like this zine. Or if I'd like comics. But I don't like either and was somewhat bored here. But for those of you who love em both, here's what you'll get: Some well drawn comics (sometimes humorous) about drinking... coffee. (JX)
1505 N Franklin Place #110 / Milwaukee, WI 53202

FUNCTION #6 / $1.00 ppd
5 1/2 x 8 - offset - 42 pgs.
Well after reading through this I feel a strong connection with the editor, which I guess sounds kinds dumb, but there is alot of sincerity and honesty that is all to often missing from the modern slick zines of today. No one is willing to put themselves on the line. As an opinion, I'd like to say to the editor that you're doing damn fine work, and that you should be selfish, it's your project. For everyone else, this is a heartfelt pro-girl kinda magazine, but you have to be in the right mood, maybe a little somber, but that's okay. This is intense, for those that can deal.... (SB)
Dawn Williams / 640 Avenida De La Plata / Newbury Park, CA 91320

FREEZERBURN #2 / 1.00
8.5x5.5 - copied - about 20 pgs
Only 3 years in the making, FB #2 is already out!!! Worth the wait: yes. FB has a great DIY feel to it: lots of random funny xeroxed stuff, irreverent stories about shitwork, pranks and TV; interviews with Peter Bagge, Pegboy, Down By Law; reviews too. (DS)
1202 SW 1st Ave #C / Gainesville, FL. 32601

GARBLES #5 / some stamps, 2 IRCs or trade
81/2 x 51/2 - copied - 28 pgs + insert
A very personal zine, the best feature being after you read it, you get the feeling you could run into Ros on the street and become her friend immediately. There's also reviews of records and comix. (NR)
Ros / 5 New House Close / Canterbury, Kent / CT4 7BQ / England

GEEZUZ #3 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
Zine striving to cover the Vancouver, B.C. scene in a DIY kind of way. While they're as much against sexism and violence as the next concerned youth they are products of their society and don't wish to put out a "preachy 'love your brother' hippy zine". Well that alone almost merits a good review but we need to be a bit more thorough. Also included is some moderately good art, interviews with Bad Religion, Babes in Toyland and Ween which go from better than average to just alright and impressively brief columns which manage to get the point across. Not excellent but above par. (JD)
297 - 810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GIBE #3 / $1.00 ppd

7 x 8 1/2 - copied - 28 pgs.

The first thing they admit is that it is very Cometbus influenced, but oh boy, is this zine cute!! The graphics and layout are a dream, hands down the best part of the zine, which isn't to say that the content isn't as charming as all hell. Lots of little sections that are just enjoyable to read: coffee reviews with pictures, show reviews, but not the standard fare, very personalized. A "vegan" yummy food section, an argument against "mosh it up" violence, little editorials, and really rad handwriting. It's just so cute... (SB)

Erin Sheehan / Box 1015 Clark University / 950 Main St. / Worcester, MA 01610

GREEDY BASTARD #7 $1 ppd

4 1/2 x 11 - copied - 14 pgs.

This zine out of NYC has quite a sense of humor and is out to offend everyone & everybody! There's no ass kissing here at all when it comes to zine, show, and. record reviews, just harsh & honest opinions. There's also a really obnoxious Iron Prostate interview and an interview w/ Mike Saboo from the band Huasipungo. And to top it all off two pages are dedicated to recipes made w/ White Castle Hamburgers (puke, gag!@*!) The most un PC zine I've read yet, congratulations Bill! (KP)

Greedy Bastard PO Box 1014 / Yonkers, NY 10704-1014

HEFT #8 / $2.50 ppd

11 x 8 - offset - 48 pgs - German

This zine comes with a Comp. 7". The bands are Nirvana, Black Flag, N.T., and Misfits. That probably makes the zine worth getting (this promo zine didn't have a copy of the promo record). The zine itself has an interview with Sheer Terror, and Rudolf's Rache. Plenty of ads, and reviews- plus some political articles and news. Also has an interesting lay-out. Overall, pretty good! (HH)

Franco Kroschewski / Methfessel Str. 10 / 2000 Hamburg 20 / Germany

HELL BOUND #6 / $1.50 ppd.

7 1/2 x 8 1/2 - copied - 40 pgs.

Have you heard of the *pathetic aesthetic?* It's the cover of Sonic Youth's *Dirty* album, Ween, bad Mexican velvet paintings on the walls of the avant garde, disco parties, 90210, *Slacker*. You get the idea. This zine kind of falls into this attitude/lifestyle with articles on inflatable underwear and a review of different national airports. One point of quality for me was a serialized comic about Abe Lincoln PI. This episode involved Abe, now with genitals the size of a bus, about to be murdered by the Pope! (JD)

Left Over Productions / Housing U-208, TESC / Olympia, WA 98505

HIGH ON PROPAGANDA TILL I DIE #2 - $1 ppd. or trade

5 1/2 x 8 1/2 - copied - 34 pgs.

When I was 15, more than anything I needed to hear that radical kids were taking subversive ideas, well thought out or otherwise, and putting them on paper for the fun of it. Sadly, I'm 23 now and it never happened. If you're 15, now's you're chance. (TJ)

PO Box 4453 / Laguna Beach, CA 92652

HOLNGESCHER #3 / $2 + 2 IRC's

81/2 x 12 - copied - 40 pgs - French

Interviews abound in this issue (French bands, a video production team and even Fugazi) along with the standard fare of reviews. The demo tape reviews were a nice addition most zines don't bother with. (NR)

Thierry Dubus / 14 Chemin des Roches / 41350 Vineuil / France

IMMATURE ZINE #1 / letter or trade

51/2 x 41/2 - copied - 44 pgs.

Weird story about the editrix peeing with her sister, which I still don't get by the way, stories, spiels, comics etc. Fucking hard to read handwritten, sloppy layout thing's going to strong here. Ended up hurting my eyes to read so I never finished it. Interesting start tho'. (LD)

4604 Lorrino St. / Metarie, LA 70006

JERSEY BEAT #48 / $2.00 ppd.

8 1/2 x 11 - newsprint - glossy cover - 72 pgs.

Another issue of this veteran NJ mag. Interviews with punk superstars EMF, Quicksand, Ween, and Down By Law. Yes, it seems somewhat strange to find a "fanzine" to cover such mainstream material, but it's good to see people covering their own tastes rather than those that are deemed "correct". Which brings me to an editorial on the year 1992 in music. Here editor Jim Testa laments over the commodification of the music scene and bands who just want to get signed. Well, perhaps if people would stop taking the major label ads and giving their bands the free publicity, we could stop the stupid rockstar crap from invading the punk scene in the first place. Just seems a little hypocritical to me. (MW)

418 Gregory Ave. / Weehauken, NJ 07087

JOE PRESTON'S LEG #3&4 / $1 or 2 stamps

5 1/2 x 8 1/2 - copied - 28 pgs (totalled)

Also known as 'Germ of Youth'. Various rantings, a KARP interview, a weird Melvins history/show review thing, amazing conspiracy theory stuff about Hinckley, people not to trust, you get the picture. There is a extraordinary amount of information compressed into these pages. The bulk of it being interesting to boot. A deal. (TM)

1321 88th St. SE / Olympia, WA 98501

KABOOM! #1 / 3 29 cent stamps

8 1/2 x 11 - copied - 20 pp

This is a new @zine with an emphasis on exposing the new breed of punkarchists to the hundred years of anarchist history that preceded the rise of Discharge. Lots of good historical info, although it's marred by the lack of citations for sources. I was especially interested in the article on the history of the KKK. Overall a promising new effort, and thanks for letting me sleep on your floor, Camille! (EW)

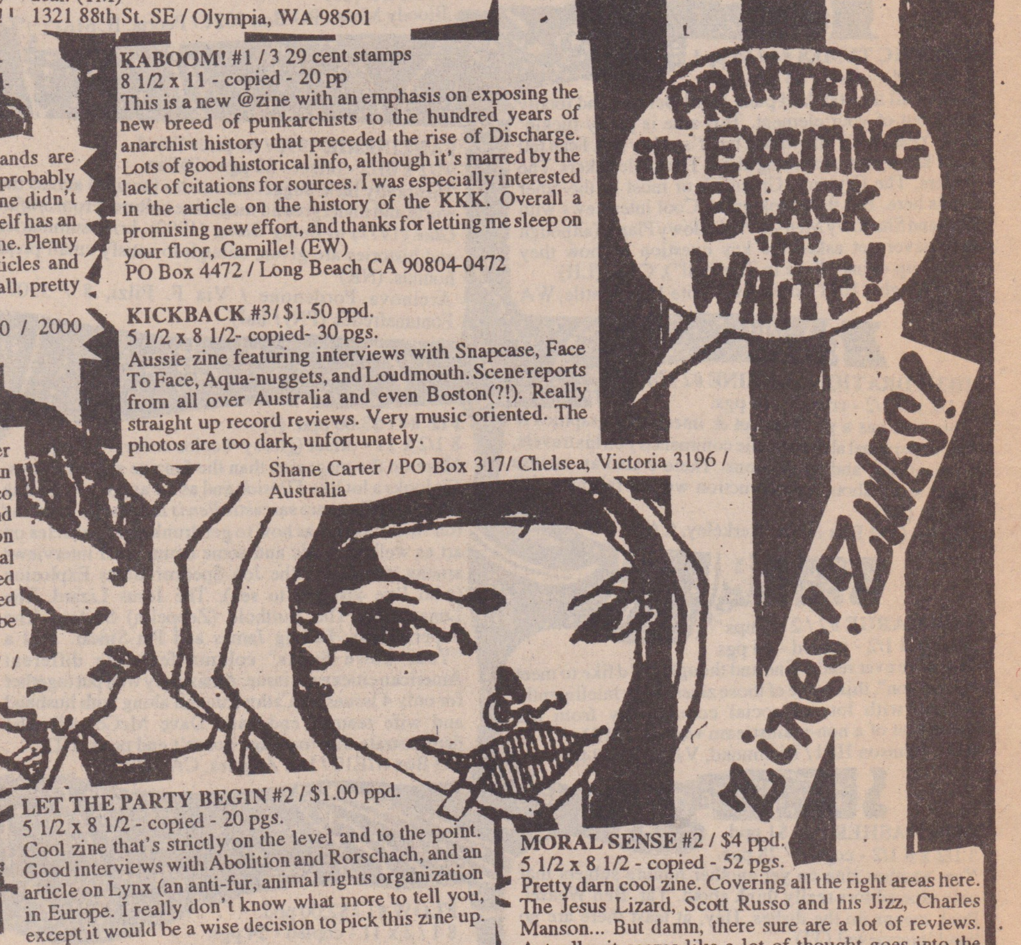
PO Box 4472 / Long Beach CA 90804-0472

KICKBACK #3/ $1.50 ppd.

5 1/2 x 8 1/2- copied- 30 pgs.

Aussie zine featuring interviews with Snapcase, Face To Face, Aqua-nuggets, and Loudmouth. Scene reports from all over Australia and even Boston(?!). Really straight up record reviews. Very music oriented. The photos are too dark, unfortunately.

Shane Carter / PO Box 317/ Chelsea, Victoria 3196 / Australia


PRINTED in EXCITING BLACK 'n' WHITE!
zines! ZINES!

LET THE PARTY BEGIN #2 / $1.00 ppd.

5 1/2 x 8 1/2 - copied - 20 pgs.

Cool zine that's strictly on the level and to the point. Good interviews with Abolition and Rorschach, and an article on Lynx (an anti-fur, animal rights organization in Europe. I really don't know what more to tell you, except it would be a wise decision to pick this zine up. (MA)

Cafe Tusinfryd / Kattesundet 10 / 9000 Aalborg / Denmark

LIFE IS A JOKE #8 / $1.50 ppd

5 1/2 x 8 1/2 - copied - 20 pgs.

Well, it's been slow in coming (Joe moved up here to San Francisco), but it's worth it. More from the king of humor - clippings, short written pieces, comics, all with the same psychotic coffee induced wisdom I've come to expect. I was laughing out loud on BART the first time I cracked this one open. (TM)

PO Box 423085 / San Francisco, CA 94142

MAD PLANET #1 / $1 ppd or free in NY

8 1/2 x 11 - offset - 24 pp

New zine with a declared eclectic focus in music coverage, though this issue seems to lean heavily towards ska, with M. M. Bosstones and International Beat interviews among others. Main attraction for me was the way cool comic art of Evan Dorkin ("Milk & Cheese", more). Consider getting this if you like ska or comix - if you're into both, you'll definitely love this! (EW)

543 Van Duzer St / Staten Island NY 10304

MAMORRO # 13 / $3.00 ppd

8 x 6 - offset - 80 pgs - Spanish

A zine from Bilbao, Basque country in Spain. This edition has interviews with Einsturzende Neubauten, Bulimia Banquet, Pain Teens and a long article about Nirvana. Plenty of record reviews, and info on the local scene. Not bad! (HH)

Mamorro c/o Txema Begona, 6 / E-48006 Bilbao / Spain

MORAL SENSE #2 / $4 ppd.

5 1/2 x 8 1/2 - copied - 52 pgs.

Pretty darn cool zine. Covering all the right areas here. The Jesus Lizard, Scott Russo and his Jizz, Charles Manson... But damn, there sure are a lot of reviews. Actually, it seems like a lot of thought goes into the reviews and a lot of ground is covered. Looks great, reads great. (LH)

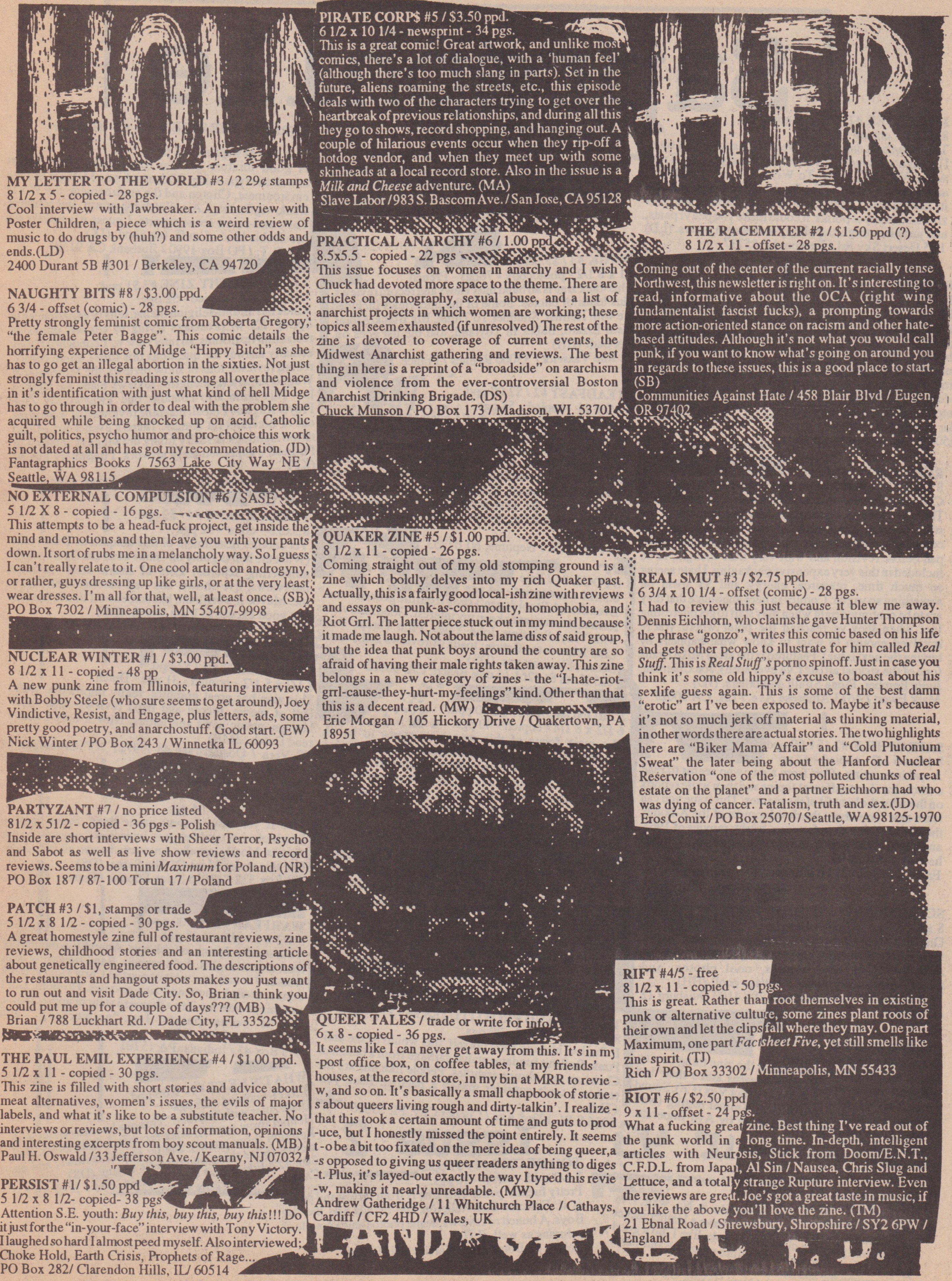
Mike Noon / 29 Nipper Lane, Whitefield, Greater Manchester, M25 7RH / UK

MOSH HARD # 9 / $1 or trade

8 1/2 x 11 - copied - 10 pgs - Spanish / English

This zine has interviews with Toxic Narcotic, Spinners, Dryrot and the Hellbillies. Most interviews were done through the mail, so they're not very in-depth, but all are in both Spanish and English. Yer basic homemade zine with a couple of drug-induced tales and some record reviews. (MB)

Fernando / Urano 1409 / Col. Nva. Linda Vista / C.D. Guadalupe, N.L. / CP 67110 / Mexico



MY LETTER TO THE WORLD #3 / 2 29¢ stamps
8 1/2 x 5 - copied - 28 pgs.
Cool interview with Jawbreaker. An interview with Poster Children, a piece which is a weird review of music to do drugs by (huh?) and some other odds and ends.(LD)
2400 Durant 5B #301 / Berkeley, CA 94720

NAUGHTY BITS #8 / $3.00 ppd.
6 3/4 - offset (comic) - 28 pgs.
Pretty strongly feminist comic from Roberta Gregory, "the female Peter Bagge". This comic details the horrifying experience of Midge "Hippy Bitch" as she has to go get an illegal abortion in the sixties. Not just strongly feminist this reading is strong all over the place in it's identification with just what kind of hell Midge has to go through in order to deal with the problem she acquired while being knocked up on acid. Catholic guilt, politics, psycho humor and pro-choice this work is not dated at all and has got my recommendation. (JD)
Fantagraphics Books / 7563 Lake City Way NE / Seattle, WA 98115

NO EXTERNAL COMPULSION #6 / SASE
5 1/2 X 8 - copied - 16 pgs.
This attempts to be a head-fuck project, get inside the mind and emotions and then leave you with your pants down. It sort of rubs me in a melancholy way. So I guess I can't really relate to it. One cool article on androgyny, or rather, guys dressing up like girls, or at the very least wear dresses. I'm all for that, well, at least once.. (SB)
PO Box 7302 / Minneapolis, MN 55407-9998

NUCLEAR WINTER #1 / $3.00 ppd.
8 1/2 x 11 - copied - 48 pp
A new punk zine from Illinois, featuring interviews with Bobby Steele (who sure seems to get around), Joey Vindictive, Resist, and Engage, plus letters, ads, some pretty good poetry, and anarchostuff. Good start. (EW)
Nick Winter / PO Box 243 / Winnetka IL 60093

PARTYZANT #7 / no price listed
81/2 x 51/2 - copied - 36 pgs - Polish
Inside are short interviews with Sheer Terror, Psycho and Sabot as well as live show reviews and record reviews. Seems to be a mini *Maximum* for Poland. (NR)
PO Box 187 / 87-100 Torun 17 / Poland

PATCH #3 / $1, stamps or trade
5 1/2 x 8 1/2 - copied - 30 pgs.
A great homestyle zine full of restaurant reviews, zine reviews, childhood stories and an interesting article about genetically engineered food. The descriptions of the restaurants and hangout spots makes you just want to run out and visit Dade City. So, Brian - think you could put me up for a couple of days??? (MB)
Brian / 788 Luckhart Rd. / Dade City, FL 33525

THE PAUL EMIL EXPERIENCE #4 / $1.00 ppd.
5 1/2 x 11 - copied - 30 pgs.
This zine is filled with short stories and advice about meat alternatives, women's issues, the evils of major labels, and what it's like to be a substitute teacher. No interviews or reviews, but lots of information, opinions and interesting excerpts from boy scout manuals. (MB)
Paul H. Oswald / 33 Jefferson Ave. / Kearny, NJ 07032

PERSIST #1/ $1.50 ppd
5 1/2 x 8 1/2- copied- 38 pgs
Attention S.E. youth: *Buy this, buy this, buy this*!!! Do it just for the "in-your-face" interview with Tony Victory. I laughed so hard I almost peed myself. Also interviewed; Choke Hold, Earth Crisis, Prophets of Rage...
PO Box 282/ Clarendon Hills, IL/ 60514

PIRATE CORP$ #5 / $3.50 ppd.
6 1/2 x 10 1/4 - newsprint - 34 pgs.
This is a great comic! Great artwork, and unlike most comics, there's a lot of dialogue, with a 'human feel' (although there's too much slang in parts). Set in the future, aliens roaming the streets, etc., this episode deals with two of the characters trying to get over the heartbreak of previous relationships, and during all this they go to shows, record shopping, and hanging out. A couple of hilarious events occur when they rip-off a hotdog vendor, and when they meet up with some skinheads at a local record store. Also in the issue is a *Milk and Cheese* adventure. (MA)
Slave Labor / 983 S. Bascom Ave. / San Jose, CA 95128

PRACTICAL ANARCHY #6 / 1.00 ppd
8.5x5.5 - copied - 22 pgs
This issue focuses on women in anarchy and I wish Chuck had devoted more space to the theme. There are articles on pornography, sexual abuse, and a list of anarchist projects in which women are working; these topics all seem exhausted (if unresolved) The rest of the zine is devoted to coverage of current events, the Midwest Anarchist gathering and reviews. The best thing in here is a reprint of a "broadside" on ararchism and violence from the ever-controversial Boston Anarchist Drinking Brigade. (DS)
Chuck Munson / PO Box 173 / Madison, WI. 53701

QUAKER ZINE #5 / $1.00 ppd.
8 1/2 x 11 - copied - 26 pgs.
Coming straight out of my old stomping ground is a zine which boldly delves into my rich Quaker past. Actually, this is a fairly good local-ish zine with reviews and essays on punk-as-commodity, homophobia, and Riot Grrl. The latter piece stuck out in my mind because it made me laugh. Not about the lame diss of said group, but the idea that punk boys around the country are so afraid of having their male rights taken away. This zine belongs in a new category of zines - the "I-hate-riot-grrl-cause-they-hurt-my-feelings" kind. Other than that this is a decent read. (MW)
Eric Morgan / 105 Hickory Drive / Quakertown, PA 18951

QUEER TALES / trade or write for info
6 x 8 - copied - 36 pgs.
It seems like I can never get away from this. It's in my
-post office box, on coffee tables, at my friends'
houses, at the record store, in my bin at MRR to revie -
w, and so on. It's basically a small chapbook of storie -
s about queers living rough and dirty-talkin'. I realize -
that this took a certain amount of time and guts to prod
-uce, but I honestly missed the point entirely. It seems
t -o be a bit too fixated on the mere idea of being queer,a
-s opposed to giving us queer readers anything to diges
-t. Plus, it's layed-out exactly the way I typed this revie
-w, making it nearly unreadable. (MW)
Andrew Gatheridge / 11 Whitchurch Place / Cathays, Cardiff / CF2 4HD / Wales, UK

THE RACEMIXER #2 / $1.50 ppd (?)
8 1/2 x 11 - offset - 28 pgs.
Coming out of the center of the current racially tense Northwest, this newsletter is right on. It's interesting to read, informative about the OCA (right wing fundamentalist fascist fucks), a prompting towards more action-oriented stance on racism and other hate-based attitudes. Although it's not what you would call punk, if you want to know what's going on around you in regards to these issues, this is a good place to start. (SB)
Communities Against Hate / 458 Blair Blvd / Eugen, OR 97402

REAL SMUT #3 / $2.75 ppd.
6 3/4 x 10 1/4 - offset (comic) - 28 pgs.
I had to review this just because it blew me away. Dennis Eichhorn, who claims he gave Hunter Thompson the phrase "gonzo", writes this comic based on his life and gets other people to illustrate for him called *Real Stuff*. This is *Real Stuff's* porno spinoff. Just in case you think it's some old hippy's excuse to boast about his sexlife guess again. This is some of the best damn "erotic" art I've been exposed to. Maybe it's because it's not so much jerk off material as thinking material, in other words there are actual stories. The two highlights here are "Biker Mama Affair" and "Cold Plutonium Sweat" the later being about the Hanford Nuclear Reservation "one of the most polluted chunks of real estate on the planet" and a partner Eichhorn had who was dying of cancer. Fatalism, truth and sex.(JD)
Eros Comix / PO Box 25070 / Seattle, WA 98125-1970

RIFT #4/5 - free
8 1/2 x 11 - copied - 50 pgs.
This is great. Rather than root themselves in existing punk or alternative culture, some zines plant roots of their own and let the clips fall where they may. One part Maximum, one part *Factsheet Five*, yet still smells like zine spirit. (TJ)
Rich / PO Box 33302 / Minneapolis, MN 55433

RIOT #6 / $2.50 ppd
9 x 11 - offset - 24 pgs.
What a fucking great zine. Best thing I've read out of the punk world in a long time. In-depth, intelligent articles with Neurosis, Stick from Doom/E.N.T., C.F.D.L. from Japan, Al Sin / Nausea, Chris Slug and Lettuce, and a totally strange Rupture interview. Even the reviews are great. Joe's got a great taste in music, if you like the above you'll love the zine. (TM)
21 Ebnal Road / Shrewsbury, Shropshire / SY2 6PW / England

Saprøphile

ROESSIGER #2 / Price negotiable.
81/2 x 5 - copied - 24 pgs.
This is the best damn zine I've seen in such a long time. Highlights include: the Emo dictionary, "The Truth About Vegans", "How To Write A Letter To MRR", and my personal fave, The Bradford Exchange presents its Jawbreaker, Chesterfield Kings collector p;ate. This zine is so funny at points, it could make you pee yr pants, and just plain thigh slappingly amusing at others. (LD)
1E5 Desert Sky Rd / Tucson AZ 85737

RUCKUS #1 / $1.00 ppd
8 1/2 x 11 - offset - 28 pgs (and worth every penny!)
Oh mama! Finally, a "for hard-rockin' girls" zine. This issue features 7 Year Bitch, with an amazing interview! Everything I say about this is going to be godlike and drooling. Can I be a member, too? I'm not being sarcastic, this is one hot item!!!! And it's about goddamn time!!! Also interviews with the Gits, Darby Crash's Mom, a Patty Smith cult collectors corner, and most importantly, *attitude*!! Please send issue # 2 Next Day Air to me. (SB)
5506 N. Spaulding 2nd Floor / Chicago, IL 60625

RUH ROH #1 / $9.00 ppd.
8 1/2 x 11 - offset (glossy color cover) - 148 pgs.
Can you believe the price of this sucker? I know I can't. There are some good artists in here but so much of the stuff present is so sketchy and abstract, like the compositions present came straight off the artists' sketch pad before revision and with very little thought, to be included in this very expensive packaging. I hate seeing so much time, resource, energy and $$ spent on something so vague. Comics in here announce that they are to be continued right when they start to get interesting (not when they've reached the point where you're involved enough to want to know what happens by buying the next issue). Featured is the art of Mike Diana (one of the sickest artists I've ever seen), Joe Coleman, Judie Bamber, Fiona Smith and others. (JD)
Mark Ewert / 4613 Ambrose Ave. / LA, CA 90027

SAPROPHILE #2 / $1.50 ppd
8 1/2 x 5 1/2 - copied - 44 pp
A real interesting effort from a guy who seems to read a whole lot about different topics and then write reports on them for the benefit of the masses. This issue you can learn new facts about the development of the A-bomb, the rise of the modern freeway, trashy movies of 1963, and more. Totally unlike most zines we get, but I'm glad he sent it in. (EW)
Eric Landmark / 714 E Johnson #2 / Madison WI 53703

SCUMFUCK #21 / $3.00 ppd
8 x 6 - offset - 52 pgs - German
One of the best German zines around, this issue loaded with video, zine, tape, and record (plus CD) reviews. Also loads of ads, comics, cool photos, and miscellaneous information. Always cool! (HH)
WW Schmitz / Am Beeckbach 29 / 4100 Duisburg 12 / Germany

SILVER FROG #2 / $1.50 ppd
8 1/2 x 11 - copied - 26 pgs.
Sarah and Guillaume are back at the zine thing having finished an number of tape releases since their last issue. This one's got stuff from/ about Vex (Co), Sound Action zine from South Africa, Animal testing (with stickers), and a great written thing by Ayn Imperato. Good stuff. (TM)
660 45th St / Oakland, CA 94609

ir 93 Issue 2

SKUNKS FLY BY NIGHT #7 - 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs.
Did I do this zine? It sure seems like it. No, wait, I've never been to Connecticut, I don't have a leather jacket and my one piercing closed up. Looks like I did a good job, but I should probably do a little more cut-and-paste to overcome the sterile Mac look. B. (TJ)
Sean / 62 Brownell Street / New Haven, CT 06511

SLUG & LETTUCE #29 / S.A.S.E.
11 x 17 - newsprint - 8 pgs.
Consistently a great zine, always providing tons of record and zine reviews, classifieds, and opinions that go beyond rhetoric. This is definitely an important zine. (MA)
PO Box 2067 / Peter Stuy. Stn. / New York, NY 10009

SONIK #3 / $5.00ppd
11 x 8 1/2 - photocopy - 76pgs - French
This thick zine is all band interviews and record reviews, plus loads of photos. Some of the interviews included are with Helmet, Shudder To Think, Big Black/Albini, Jesus Lizard, Babes In Toyland; and the list goes on. Not bad! (HH)
22 Rue Vasselot / 35000 Rennes / France

STEADFAST #2 / $2.00 ppd.
8 1/2 x 11 - copied - 58 pgs.
Back with another issue that's guaranteed to stir up much shit! Continuing in the same direction as last issue, there's rants against religion, smoking, and 'conformity' in the straight-edge / punk community. Interviews with Bloodline, Snapcase, Mouthpiece, Point Of View, John Porcell, Bloodthirst, and tons more, and if you missed the first issue, some of it has been reprinted in this issue, due to low distribution last time around. (MA)
342 Forest Dr. / Neptune, NJ 07753

STOOL #1 / Free
8.5x11 - newsprint - 44 pgs
Even though Stool doesn't stray from the generic "zine" format, it manages to keep my interest. Good interviews with Vinyl Solution, John Yates, Film Threat, Drive Like Jehu; some fiction; loads of reviews and comics. Sense of humor: yes. (DS)
625 E 4th St #261 / Long Beach, CA. 90802

STRONGBOX #2 / $1.50 ppd.
6 1/2 x 8 1/4 - copied - 40 pgs.
The main focus of this magazine seems to be on communicating the staff's opinions on subjects ranging from racism to abortion to fads to music and all points in between. Although breaking no new ground on said subjects, the conviction is there. Hopefully in future issues they'll expand on these topics. Also in this issue is an interview with Edgewise. (MA)
Shu / 610 Upper Meriman Dr. / Akron, OH 44303

THAT #1 / $1.00 ppd
7 x 81/2 - copied - 36 pgs.
A reaction to what the editors see as a stagnant punk scene in Spokane. Decent first issue, with comics, reviews, scene reports, Treeswing and Suction Goat interviews, bookstore reviews. Lots of diversity, seems like a good start to battle the apathy they talk about here. (TM)
PO Box 977 / Spokane, WA 99201

THIEVES AND PROSTITUTES #8 / $1.50 ppd
8 1/2 x 11 - copied - 20 pgs.
If Punk=Thinking for Yourself, this would be the anti-Punk. Bullshit fundamentalist garbage from a bunch of Christian anti-choice assholes. People like this are the reason I can't consider myself a pacifist. Fuck you. (TM)
5006 S.W. 123rd Ave / Cooper City, FL 33026

TOO HECTIC #3 / $1 ppd.
8 1/2 x 11 - offset - 16 pgs.
Pretty fuckin' punk. This zine is from Jersey and proud of it. Features Bad Religion, the Fiendz and the Big Boys. A bunch of reviews, some photos and a couple of columns as well. (LH)
Bob / 111 Botany St. / Garfield, NJ 07026

TURNING THE TIDE Vol 6, #2 / $1 ppd.
11 x 17 - newsprint - 12 pgs.
A good mixture of Eco-Anarchrist / Anti-Racist newsletter type-thing. With articles on Metzger and the environment, Clinton and the environment, the World Bank, vigilantes, LA's Watchdog group, and southern Cal's anti-racist scene reports. I guess it's mostly the predicable kind of stuff- but good. (JX)
P.A.R.T. / PO Box 1990 / Burbank CA 91507

TWISTWORTHY ZINE #7 $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Kinda has an anti-religion theme, tells of experiences in Spring TX w/ preachers trying to convert punks in restaurant restrooms, an interview w/ Econochrist (they actually answer the questions this time), some comix, record reviews, tons of show reviews, the Morrissey & Wagner Opera (Lohengrin) reviews made me laugh a lot. This issue also contains one Twistworthy Zine Prayer Rug and Pinball machine reviews that were done out of boredom on X-mas. There's even a list of bad tattoo sightings & really funny drawings & reviews of Pushead's supposed early artwork. I definitely like it! (KP)
4030 Cypressdale Dr. / Spring TX 77388-4925

VERRA KRANT #4 / $2 ppd.
8.5x5.5 - color - 32 pgs
Yet another installment of this ubiquitous Dutch zine. (What the hell is going on - none of us can figure out the numbering scheme) Lots of music stuff: reviews, interviews, live shows, ads - all incomprehensible to me. Maybe it's brilliant, but somehow I doubt this zine is a good excuse to learn Dutch. (DS)
JC Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #5 / $2 ppd.
8 1/2 x 5 1/2 - printed - 31 pgs - Dutch
This zine has great graphics, really impressive stuff. Full of movie, record and band reviews- also show listings, music news and letters. Now if only I could read Dutch...(MB)
JC Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VIOLENCE #9 / 20 French Francs
8.5x11 - copied - 66 pgs
This is yer basic (yawn) music thing. From France. Loads of what you'd expect: interviews, reviews, scene reports. Mostly popular American bands; all in French. File this under More Of The Same. (DS)
PO Box 332 / 42015 Saint-Etienne / France

WARFEAR #2 / $2.00 ppd
5 1/2 x 8 - offset - 38 pgs.
Your standard punk as fuck zine. Anarchy symbols, big hair, animal rights, fight racism. Band interview with Blanks 77, and one w/ tattoo artist Chris Henry; punk comic, record, show and zine reviews. Ho-hum, can't say this excites me into a frenzied state of appreciation, but it earns points for "networking" and "communication". (SB)
PO Box 43 / Indiana, PA 15701

WHAT'S NEXT #4 / 2.00 ppd
8.5x11 - copied - 25 pgs
I hate zines with "editors." This one has interviews with Helmet (how punk!), Ajax records, Libido Boyz, Bad Religion (how punk!), Smile; record reviews, and an animal rights thing on cosmetic testing.(DS)
301 #22 Edgewood Grd. / Sarnia, Ont / N7S 4X7 / Canada

ARE YOU LISTENING?

YOU'RE SO HIDEOUS "Pizza, Cider & Robots" issue / $2
81/2 x 6 - copied - 48 pgs
Anarchistic, punk, squatting, DIY, cider-drinking Brits produced this zine, and you won't find anything like it in the ole USA. Fans of ranting and true underground culture will enjoy.(NR)
c/o Box Zero / 121 Railton Road / London / SE 24 / UK

ZERO POINTS BULLETIN #4 / $1 ppd or 4 29¢ stamps
81/2 x 11 - copied - 44 pgs
I would have said "opinions, pictures, poetry, essays...and clippings", but being born and raised in Nashville myself, I have to say "typical Nashville angst". The struggle of living in the "home of country music" and being a punk always proves to be interesting in it's own unusual way. (NR)
PO Box 17112 /.Nashville, TN 37217-0112

WHIRLYBIRDS #5 / .50 cents and 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs.
I really like this zine. It has slick layouts, it's well written, humorous, kind of snide, it has all the ingredients of a good zine. The only thing I didn't like about this zine was the piece on despising oneself for being born a white male. Total Downcast damage. Shit like that is so ridiculous that I just have to laugh. Other than that, there's show reviews, a funny story about going to the sperm bank, photos, and an Into Another interview. (MA)
PO Box 422 / Providence, RI 02901-0422

WORKING CLASS HERO # 4 / $1.58 ppd.
8 1/2 x 11 - copied - 44 pgs.
By the time a zine has reached it's fourth issue it can be said to have reached old age (check all the #1's this issue, zine half-life is about 2 issues in 6 months succeeded by a career in insurance). The last three issues of this zine have been eclectic but good, with always different but attractive material to be found within. The focus this time is crackpot conspiracy theorists which includes a well articulated letter of rebuttal to Bill Cooper's belief in the Bavarian Illuminatti as presented in *Flipside* and more hysterical "they're gonna get us" trips ripped off from *Mondo 2000*. Editor Matt owns a bookstore so he gets to read a lot which shows in the better than average writing. (JD)
Atomic Press / 418 Peninsula Dr. / Erie, PA 16505

WHEN SHE WAS GOOD #1 / $1.00 + stamp.
81/2 x 5 - copied - 22 pgs.
Matt threatened to clobber me if I didn't give this zine a good review... Straight out of the middle of nowhere Oklahoma comes this angry Riot Grrl zine, filled with the usual rants and raves. The thing that impressed me wasn't the content so much as knowing that this girl must be one hell of a strong person to put out something like this in what I'm told is a pretty hick town. I've seen a lot of this covered in zines already, although this new twist of Grrl celibacy I've been reading about in zines is pretty cool. Very punk. (LD)
Jenny / 18309 W. Anderson Rd./ Sand Springs, OK 74063

More Listings

AARDVARK #2 / $1.00 ppd.
Cool little zine with a sense of humor. This mostly consists of clippings, but there's also record reviews, opinions, article on Tub Ring, and a punk rock test.
2307 Maple Ave. / Northbrook, IL 60062

CHUCK #1 / $2.00 ppd.
This is a little odd. There's a page called "How To Electrocute A Pickle", a story of a woman and her encounter with Satan, a monster truck championship review, a free Anarchy Man sticker, and other odds and ends.
PO Box 6623 / Concord, CA 94524

FAB 45 #1 / $3.00 ppd.
If you're into singles, this zine is something you may want to check into, because that's the focus of this zine. Aong the many reviews there's interviews with Estrus Records and Marble Orchard.
Paul Schwarte / A Kerkhof 33 / 9712 BC Groningen / Holland

MASS REVOLT #4 / S.A.S.E.
Definitely one of the best one page zines around. This issue has an interview with Suburban Voice, thoughts on 21 and over shows, vegan recipe, Boston news and reviews.
48 Brighton Ave. #6 / Allston, MA 02134

NIL BY MOUTH #2 / $1.00 ppd.
This kind of like *Punchline*. Full page art with political and social messages.
85 Devonshire Hill Lane / Tottenham / London / N17 7NE / England

QUEER ZINE EXPLOSION #7 / 2 .29 cent stamps
Extensive listings of queer aines compiled back in February. Great source for networking.
Larry-Bob / Box 591275 / San Francisco, CA 94159-127

SKINNY MAN #2 / $1.00 ppd.
Interviews with Naked Angels and Avail, plus opinions contact information for all Winston - Salem bands. Not a bad zine, but it could use work in the layout department.
Matt / 115 Crafton St. #2 / Winston-Salem, NC 27101

SLUMBER #1 / .50 cents ppd.
Thoughts, clippings, art, etc. Some handwritten, some typed.
Heather Seggel / 28 Anne St. Sonoma Grove / Rohnert Park, CA 94928

TEAM EFFORT #2 / one stamp
Great piss-take on straight-edge. You get your fashio tips, 9 reasons *not* to be vegan, and good pick up lines. Hilarious!
850 N. Edison St. / Arlington, VA 22205

ULTRACORE #1 / $1.00 ppd.
True stories, opinions, interesting clippings, word search, and poetry.
4910 Washington / Downers Grove, IL 60515

SNAP SHITS #1 / 1 stamp
10 pages worth of photos found in dumpsters with stories to accompany them. Pretty funny.
Joe Graziano / 14988 Conchos Dr. / Poway, CA 92064

FOODBOX #4 / 1 stamp
This is a fun little zine that has a college report, food reviews, a guided tour of Chapel Hill, NC, and an opinion on phone books.
307 Blue Ridge Rd. / Carrboro, NC 27510

SPAZOLEUM #2 / 1 stamp or zine trade
Over the counter drug reviews, short-short stories, lists, music and zine reviews. This is kind of funny.
Tim Tracey / 1705 Scenic Ln. / Healdsburg, CA 95448

S.M.A.W. #1 / $1.50 ppd.
Thoughts on equality, punk, rats, plus comics, clippings and other assorted bits here and there.
644 NE Joanne Ct. / Hillsboro, OR 97124

JAPAN KORE #2 / .56 cents plus 1 stamp
This contains reviews of Japanese punk, and a map of Japan showing the location of where their hardcore / punk bands reside.
Brian / PO Box 8511 / Warwick, RI 02888

M4 #10 / $2.00 ppd.
Interviews with the Legend Killers, Rabid Love Child, articles on Sonic Youth, Alchemist, reviews and a crossword.
Clinton Green / PO Box 263 / Mewlton 3337 / Australia

GRIM EXISTENCE #3 / 2 stamps
Interviews with No Fraud, Roach Gavel, Resurrection , opinions and reviews.
25350 US 19 N #11 / Clearwater, FL 3462

FIXIT #1 / 2 stamps
Terrible poetry, and the ramblings of a male suffering from self-imposed guilt. Ahhh... dry it up!
Dan / 640 Avenida De La Plate / Newbury Park, CA 91320

BRAIN DEAD SOCIETY #2 / 2 stamps
Thoughts on trends, racism, envitoment, and clippings.
261 West Park Dr. / Miami, FL 33172

RADIO RIOT #21 / S.A.S.E.
Thoughts on music, and personal subjects. Interesting. The best one page zine around.
126 College Ave. / New Brunswick, NJ 08903

CURRENT BULLSHIT #5 / S.A.S.E.
Thoughts on gays in the military, animals, ABC-NO-RIO, and more.
89-58 215th Place / Queens Village, NY 11427

CROTCHLESS JAG #1 / S.A.S.E
Pictures of men and women modeling underwear, reviews and opinions.
510 Catherine St / Philadelphia, PA 19147

GUMBALLS #6 / 1 stamp
Interviews with Pink Lincolns and Consequence, also opinions and reviews. This is a good zine, I'd like to see it become bigger.
2014 Douglas Ave. / Clearwater, FL 34615-1113

TV BABY #1 / $1.00 ppd.
This is mostly made up of clippings, a bad poem, interview with Nosebleed, a recollection of the editor's first show, and a weird short story. The price is a bit steep for the content.
Danny Barber / 345 Wesly Rd. / Sciencehill, KY 42553

DOES A BEAR SHIT IN THE WOODS #1 / $1.00 ppd.
Movie reviews, poetry, lists, information and music reviews.
Black Market Publishing / 201 N. Tryon St. / Charlotte, NC 28202

LIZARD'S EYELID #? / $1.00 ppd.
Interesting issue with scams, contacts, articles on Bill Clinton, George Bush, and a 'rebuttal' to an article in a local newspaper dealing with an incident at a Murphy's Law show.
French Quarter #84 / 999 SW 16th Ave. / Gainseville, FL 32601

LINT SCREEN #1 / $1.00 ppd.
The majority of the content is photos of bands like Jawbreaker, Monsula, Circus Lupus, Nuisance, and a few otheres. Also inside, you'll find a short story, poetry and reviews.
310 Vine St. #1 / W. Lafayette, IN 47906

BURR #1 / $2.50 ppd.
Dedicated to networking the underground zine community. Tons of zine reviews and information. Projects like this are important and vital. Hopefully this will last.
PO Box 4333 / Austin, TX 78765

THEE NATIONAL EQUIVICATOR #1 / $1.00 ppd.

14 pages of show, record and zine reviews.
Dave King / 2633 W. Spencer St. / Appleton, WI 54914

STICKER / GRAPHIC TEMPLATE #1 / $1.00 ppd.
Just as the title suggests, graphics suitable for stickers, fliers, zines, etc.
Elli / PO Box 51465 / Raedene 2124 / Johannesburg / South Africa

THE TOILET PAPER #1 / 1 stamp
Show reviews, and a radio show article, and a poem!!!
PO Box 43275 / Tucson, AZ 85733-3275

HANGING GARDEN DAY #1 / stamp or trade
Is this a chapbook? Poetry, pictures and writings on a personal level.
Craig / 7985 SW 147 St. / Miami, FL 158

SISSY #1 / .90 cents and a stamp
Opinions, information and reviews with a humorous slant.
119 Featherstone Ln. / Huntsville, AL 35763

FOCUS #5 / $2.00 ppd.
Straight-hate-edge zine with opinions, lists, clippings and interviews with Split Lip and Engage.
Shane Durgee / 101 Sycamore St. #7 / Liverpool, NY 13088

HARD COPY #7 / 2 stamps
Articles on Jim Thompson, Laughing Hyenas, a tribute to Andre the Giant (R.I.P.), opinions, reviews and more.
Trent Reinsmith / 129 West Fourth St. / Apt. 2 / Bethlehem, PA 18015

NURD BEET #1 / .25 cents
The majority of the content is poetry, a few opinions, clippings and a poll.
Ahmed Debruhl / 809 Gallatin St. NE / Washington DC 20017

ARTHUR'S COUSIN #3 & 4 / 2 stamps
A piece on pro-lifers, poetry, clippings and art damage.
Joshua / 2501 Wickersham Ln. / #2132 / Austin, TX 78741

CONDEMNED SOCIETY #1 / 2 stamps
Clippings, opinions, poetry, and photos of All You Can Eat.
Carlos / 4116 Glendale St. / Metairie, Louisiana 70002

ACTION GIRL #1 / 1 stamp
Great newsletter dedicated to networking organized girls everywhere. This edition has zine reviews and a list of resources. Important.
Sarah / 543 Van Duzer St / Staten Island, NY 10304

SACRIFICIAL LAMB #? / stamp
Collage art, opinions, poems, and a piece on why the editor didn't vote, and more.
Box 34 Verder / 7 Midway Dr. / Kent, OH 44243-1007

MASS REVOLT #5 / S.A.S.E.
One of the best one pagers, intelligent opinions, events calendar, reviews, and recipes. I'm always glad to see this zine.
PO Box 1242 / ston, MA 02134

OPTIMUS PRIME #1 / .25 cents
Reviews and godawful poetry. Punk poetry is a crime
M. Lingenfelter / 3964 N. Park Ave. / Indpls, IN 46205

MISERY AND VOMIT #3 / $2.50 ppd.
The artwork for this comic is *really* good. The stories are kind of romantic and kind of sad.
Chantal La Poubelle / Box 42032 / Montreal / Quebec / H2W 2T3

ZINE OF THE MONTH

WARFEAR
IN THIS ISSUE
INTERVIEWS WITH
BLANKS 77
TATTOO ARTIST CHRIS HENRY
PLUS STUFF ON
ANIMAL RIGHTS
COMICS * RECORD REVIEWS
'ZINE REVIEWS SHOW REVIEWS
ART * POETRY AND LOTS MORE
FEBRUARY / MARCH
#2
$2

One of the most impressive zines I've reviewed in some time is *Warfear* out of Western PA. The first issue featured great art, political articles, and the kind of band interviews that are fun to read even if you've never heard of the band...plus the Punk As Fuck Crossword Puzzle! I decided to call the editor, Jethro, and see just what was up with this impressive new entry to zineland. Warfear interview by Eric Wilson.

MRR: What motivated you to do a zine?

Jethro: Well, I moved out here from Big Bear Lake, California, about eight months ago, and there's absolutely no scene there, and when I got here, well, it's not a big scene, but there's a lot of cool bands and a lot of cool people, and it just motivated me to do something about it. I always wanted to put out my own zine, it was just a matter of getting it together and finding the time to do it, and now that I'm on unemployment I have plenty of time!

MRR: How much time do you spend on the zine?

Jethro: At least five hours a day, working on it, making sure that everything's OK...five hours a day three to five days a week.

MRR: That's a pretty impressive commitment.

Jethro: Well, I'm also doing a spinoff zine as well. *Warfear* #2 has a whole lot of my art in it, so I decided to do a separate zine devoted completely to art. Also, bands please send in submissions for my upcoming Black Flag tribute tape! So far it's featuring Resist, Submachine, Aus Rotten, Blanks 77, Ten Feet Tall, and my new band, Chaos Brigade.

MRR: Wow! Has #2 already come out?

Jethro: #2 is out right now, #3 should be out April 1st.

MRR: So it sounds like this is really rolling as an ongoing thing.

Jethro: Yeah. The only problem we're having is getting it printed, because a lot of the printers around here don't care too much for the content. Right now, we're just getting it photocopied, which is kind of expensive, we don't like having to charge two bucks for it. So we're trying to find a regular printer so we can keep the size the same and lower the price.

MRR: So I spent a few hours wrestling with this crossword puzzle...has anyone figured it out and claimed their Aus Rotten tape yet?

Jethro: No, no one's gotten it all right yet! I guess it was kind of hard, everyone who comes up to me is really annoyed with it!

MRR: I liked your interviewing style...you seem really good at getting people to reveal their silly side.

Jethro: Well, some people like it and some don't, but I just transcribe everything everyone says...like some zines just cut it down to questions and answers...

MRR: Like I'll have to do with this one...

Jethro:...but I like to show the reader everything that went on during the interview, like during the Aus Rotten interview when the security guard came over and we were afraid he was going to fuck with us but instead he gave us beer!

MRR: Any final comments, advice for prospective zine editors, miscellaneous scenesters or the world at large?

Jethro: Just work your butt off and don't give up! That's the only way to do it! Every little contribution to the scene helps, if you're doing something, someone out there's gonna appreciate it! So everyone just work hard and keep punk underground, that's all I can say!

Everyone in the world should send two bucks and a couple of stamps to PO Box 45, Indiana PA 15701 for your copy of *Warfear*.

WARFEAR
dec/jan
$2.00
#1
Aus Rotten

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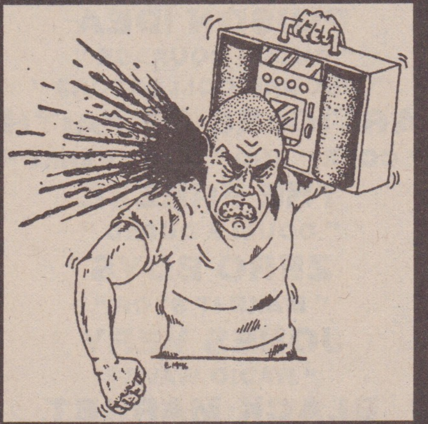

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Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.00	4.00	6.00
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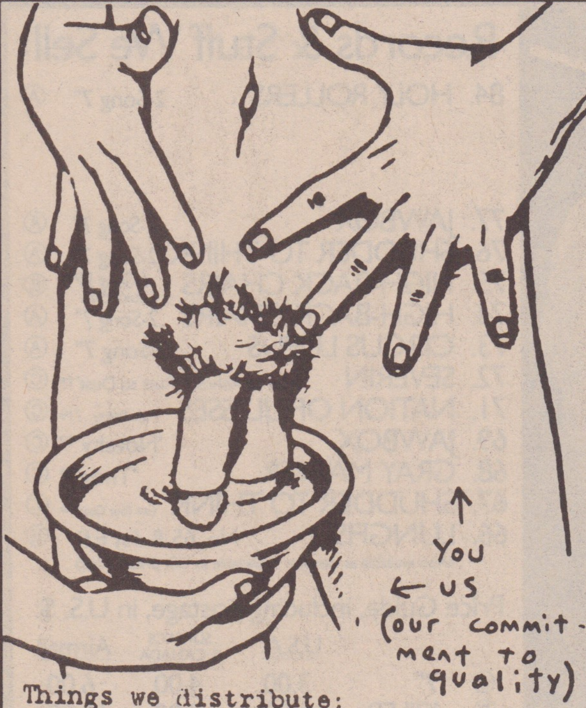

Things we distribute:
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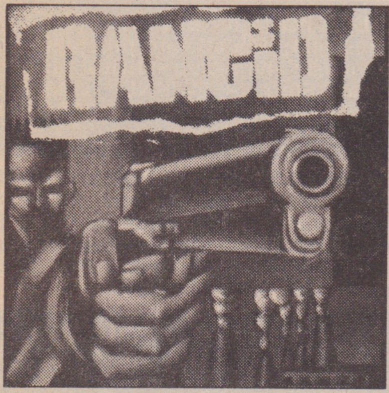

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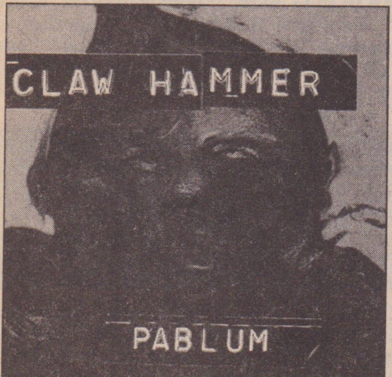
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EPITAPH

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40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

NOW ON SALE: Pungent Stench 7" EP called "Shisyu" official Jap press EP cash of $7 ppd. Send to Infernal Distribution c/o Masahiro Infernal Gotou, S2-W26-1-6-208, Chuo-Ku, Sapporo, 064 Japan. Distributor, trader, welcome. Never R.I.P. off.

SHEIKIN RECORDS IS SEEKING all female rock bands for compilation. Metal, punk, industrial, new wave, alternative! Send tape & photo to Sheikin Records, 8581 S.W. 36 St., Miami, FL 33155. Selected bands will receive copy of compilation.

SELLING MY RECORD, tape and T-shirt collection all kinds of music from the 1960's, 70's, and 80's. From funk to punk. Send me your want lists to :Bob Farringtion, 7 Florence Dr., Clark, NJ 07066

SOY NOT OI! (II) Profane Existence is going to publish a vegan cookbook similar to Soy Not Oi! in Fall 1993. Send ideas, recipes, art, essays on veganism, nutritional info, etc A.S.A.P. so we can start working on it. It will be big, cheap, vegan, & punk. Thanks! Profane Existence/ PO Box 8722/ Minneapolis, MN 55408.

MR. T EXPERIENCE BLOWOUT! "Everybody's Entitled" original 1986 pressing (not Lookout reissue) $12; very rare colored wax $20. "Night Shift" and "Big Black Bugs" (both out of print) also $12. All mint. Or send $3 for a cassette of all three. Shipping included for USA; add $5 per disc overseas. Have a nice day. Jon von Zelowitz, 1156 Hampshire, SF CA 94110-3428.

GOD BULLIES "Tell Me Creepy People" 7",Pre AM Rep demos. $3 USA, $6 Others ASP/ PO Box 4200 Corpus Christi, TX 78469.

HAND OVER HEAD Daddy Was A Nazi 7" heavy grunge with Mike Hard on vocals. $3 USA ppd $6 others. ASP, PO Nox 4200, Corpus Christi, TX 78469

DEBAUCHED 7" EP "Hilarious Prelude To The God Bullies." Hand Numbered Edition of 1000. $3 USA ppd. $6 Others ASP/ P.O. Box 4200/ Corpus Christi TX 78469.

RARE BRITISH PUNK/OI/HC set-sale 1500+ items. Abrasive Wheels-Zounds. Want-list service. Please send IRC for catalogue: ELISTA, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel: (0462) 433089.

BANDS! Do you wanna tour N.A. this summer? Our catalogue contains over 600 contacts willing to book bands this summer. Our agency also books N.A. tours for the right bands. For a catalogue and possible more, send $40 (no cheques) + demo/bio to: Band Account, University of Waterloo, Village II NE, Waterloo, Ontario, Canada, N2L 3G1.

BANDS! Do you wana tour N.A. this summer? You could now do it yourself with our catalogue of contacts, spanning the continent, or possibly more, send $40 (no cheques) + demo/bio to: Band Account, Univ. of Waterloo, Village II NE, Waterloo, Ontario, Canada, Canada, N2L 3G1

CORRESPONDENCE: 17 yr. old Sk8 punk into Econochrist, Resist, Citizen Fish. Likes corporate destruction and explosives. Trade Fuct Amerikan Facts and more treasonous information. Write me at: Blair Taylor, 2433 Veldee, Bremerton, WA 98312.

PROJECT X 7" original - Confront "Payday" 7" - Confront "Back With A Vengeance" 7" - Release 1st 7" - Set Straight 7" and Strength In Numbers 7" on Common Sense. Also Project X longsleeve and smorgasbord t-shirt & V/A SxEx fanzines, have Hard Stance 7" - Y.O.T. "Breakdown..." original 12" - Conviction 7" - & tons more, 300 7" inches for trade and 12" write for want/trade list. Beware of this dude here. See classified from #114 His name is H.P. 37 Allee de l'arleg., Apt. 7013, 9200 Nant, France. He's a fuckin ripoff. I've lost $100 on him. He has ripped off several other people. Write me at: Henrik Nielsen, Hestens Bakke 22, 2TV, 3000 Helsingor. Denmark.

CHIBA DOWA'S new 7" single on red vinyl. Dumpster Rock at its finest!! Send $3.50 ppd. to Roughshod Records c/o A. Jarvis, P.O. Box 53, Bloomington, IN 47402.

ARMED WITH ANGER Zine issue 3 out now! With Sleeper, Cro-mags, Voorhees, Understand, and Strength Alone. Articles on Vehicles and the Environment, Men with Eill and the Surveillance Industry, the Cancer buisness, plus lots more! 70p UK / $2 World postpaid. Zines - let's trade! AWA, PO Box 487, Bradford, West Yorks, BD1 4UZ, UK.

ARMED WITH ANGER Records and zine have moved! I can still get any mail sent to the old address, by the way. Send SAE/IRC for info. AWA, PO Box 487, Bradford, West Yorks, BD1 4UZ, UK.

RECORD SALE! Germs "Forming," Weirdos "Neutron Bomb," Art. Faith "What We Want," 1st Naked Raygun, Gang Green "Skate/Alcohol," Helmet, Superchunk, Flibber, Big Black, Son. Youth (autographed), Tel. Personalit. Dest. All Monster, & more punk, underground, SubPop, AmRep, etc. Over 10,000 titles plus tons of test presses. Bean's Records, P.O.B. 2877, Athens, GA 30612-0877, (706) 543-3793.

BESSY SEEKS BUNGLE!!! I aim to buy any Mr. Bungle bootlegs, promos, videos, demos, rare photos, etc., etc. Drop me a note - Bessy Q. Dorksberry, 1673 Third St., Livermore, CA 94550.

PMA RECORDS in full effect for '93. Reveal 7" finally out, sorry for delay! xIronsidex 7" on the way, heaviest shit you ever heard! Anti-smoking comp. LP on the way, we need more bands!!! PMA: c/o Jan Vandekerckhove, P.O. Box 122, 8800 Roeselare, Belgium.

HOLMSLICE SHIRTS are back, there were some problems, sorry to all folks who ordered and still didn't get . . . check your mailbox! DFY, Fuck Racism, SxE shirts, $12US/$10 Eur. No Checks!!! H.S. c/o Chantal Collard, J. Demeesterstraat 33, 8800 Roeselare, Belgium.

BLINDFOLD/SHORTSIGHT mini tour from July 17th till 25th, places: Italy, Swiss, Germany. We need gigs in these areas, please help us out. Contact: Holmslice address, phone: 32-51-240154 or 32-56-513953 (Wim). Thanxxx.

RESIDENTS OF FL, LA, ALA OR MISS - anyone live someplace they'd recommend for visit or for life? I/me tired of preps, hicks, and all other types of buttheads. Getting ready for a deep south tour. Open for any suggestions. Respondents get a free gift, YIPPEE! Johnno, Rt. 1, Bx 82, Waynesville, MO 65583.

ANTI-SMOKING/SECONDHAND smoking LP on the way on PMA, we need more bands! Lyric's must be about this subject, bands have to be SxE, we still don't have an idea for the cover, so please send in your idea, picture. This LP is not against people, but against the product, ignorant jokers who are not giving a shit about other beings, hope you die soon!!!

SE BANDS WHO TOUR EUROPE: don't forget to play in Belgium, good crowd-response, good atmosphere! 8000 crew org: write to PMA or Holmslice address!

RARE PUNK/HARDCORE. All sorts of goodies from '77-'92, send a stamp and I'll send a list of 7" & 12" records. Want lists always welcome. Bert Q., 1843 Irving St., N.W. Wash D.C. 20010.

TONGUE OF THE SERPENT #1 available now! 30 pages of occult/mythological/erotic art, writing, etc. . . . Ads + free classifieds available Publication of Temple of Lilith. $3 to Box 1483, NYC 10009-1483. SASE for membership info. Submissions welcome.

GUITAR SYNTHESIZER by Roland! Like new! Bought at $1500 but will sacrifice! Make an offer. I'll send demo tapes and all pertinent info! Trade possible. The Australia Guide to Budget Accommodation still available for $5 cheap. Deric Radboy from Mobile, write me! Johnno, Rt. 1, Bx 82, Waynesville, MO 65583.

SOUTH DAKOTA: Caves, 6-ft. Groundhogs, the Badlands. Sounds ideal for me. Many goodies will be sent to anybody who'll hook me up with connections. Please write: Olga, P.O. Box 4047, Berkeley, CA 94704.

SWEET, petite, lonely Bi-SWF, 20, wants to correspond with all into progressive/hardcore music and biting satirical humor (like Howard Stern, SCTV, SNL). Letter (stamps guarantee reply) to: Debbie, P.O. Box 210018, Cleveland, Ohio 44121.

ANDRE THE GIANT IS DEAD DAMNIT!! Searching for modemers from all over everywhere who are into punk and ska. I like records but I don't like pinwheels as much as most people do. Write: Symus, P.O. Box 1866, Carmichael, CA 95608-1866.

BANDS don't give away 10-25% of your income. Promote & Publicize yourself affordably! Self Promotion = Results. SASE to 1031 Poland Ave., Altoona, PA 16601.

LOOKING FOR Token Entry 7", Confront 7", Pressure Release, NYC together comp. (orange), Teen Idles 7", Underdog 7", and old SxE. Send list to Mike Exchange, 44 Princeton, E. Boston, MA 02128. P.S. The Bzerker 7" + Converge 7" is rad, buy it.

BOSTON HARDCORE Bzrker, Bricklayer, Converge 7" are out now on Exchange Records, 3.00 pp. or $6.00 pp for all 3. Send SASE for catalog. Send cash or money order to: Mike Ferguson, 44 Princeton, E. Boston, MA 02128.

ZINE: "Zero Points Bulletin." 32 pages. Stories. Barf Crooks Nude. Sister Nagsters. Rants on work, pot, guns. Photos. Satanist letter. Religion. Recycling is dumb. consumerism. Free Classifieds. 3 stamps or dollar. Grimple fukin rocks. P.O. Box 17112, Nashville TN, 37217-0112.

CLASSIFIEDS

GOT PUNK RECORDS FOR SALE? The next issue of Nothing But Record Reviews will contain punk auctions. Just type your records, along with your name, address and whatever else you want, on 8 _ x 11 pages. Each page will be reduced exactly as you type it. The cost is $10 per (your) typed page. Checks MOs or cash to: Seidboard World Ent., PO Box 137-M, Prince Street Sta, NYC 10012

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137, Prince St. Sta, New York NY 10012.

HELLO WORLD! We need a place to crash. Two or three authentic punk rockers making a fear and loathing trip across the USA. Leaving in May and coming back to Florida around August. Intend to visit Canada, Mexico and everywhere in USA, particularly big cities, LA, New York, etc. All we ask is that you reserve a space on the floor for us, and introduce us to your local scene. We are totally cool and will respect the rules of your crash. Make some new contacts! If you have a place, contact Louis, PO Box 15117, Gainsville, FL 32604.

FIENDS AND GHOULS wanted! Guitarist, bassplayer, keyboardist, and a drummer. Must have experience in studio and playing live. Must be able to relocate and tour. Must be into horror and or sci/fi. For more details write to: Gore Productions, PO Box 1393, Florence, SC 29503

BOSTON SXE B'zrker 7", Converse 7", Bricklayer 7" out now on Exchange records. $3.00 pp or $6.00 pp for all 3. Send SASE for catalog. Cash or money order to: Mike Ferguson, 44 Princeton St., E. Boston, MA 02128

ORIGINAL PUNK MAGS; looking to swap or buy copies of the original Punk magazine. I have #'s 2, 3, 5, 6, 7, 11, 14 & 17. Also I have all 3 Comical Funnies. Write: Ian, #31, 315 Schoolhouse St., Coquitlam, BC V3K 5P4, Canada.

PUNK/ GOTH VAMPYRE, horny male, 18, looking for my "Nancy" without unhappy ending. Writer, artist/ cartoonist. Blond hair, blue eyes. Affinity for Sid Vicious, oriental swords, candlelight. Preferably around Richmond, VA and oriental female that likes to dress goth, though not a must. Nude or Norm pix/ letters to Jesse, 524 W. 3rd St., Stuart, FL 34994.

JINX!! TWINZINE seeking contributions from or about twin punks. Please send any photos, xeroxes, articles or info to Jinx c/o Cindy Wolfe, 1510 Middle St., Olympia, WA 98501.

CREAM THE WHEAT and smash the beans! Cactus Prick Zine is now doing doubletime-check out the new split 7"ers: Bob & Gasolene and Misery Index & Primite Tribes. Bands: send stuff for review in CP zine and future 7"ers. Coffee & tuna breath rules!

RIOT GRRRL t-shirts are here! All shirts are black xl with "Riot Grrrl" across back in hectic letters. Very cool. Eleven bucks postpaid to: Def House Shrrrts, P.O. Box 2612, Loop Station, MPLS, MN 55402.

NYC: ATTENTION ESTABLISHED BANDS Ever thought about adding keys? Well, think again. I play kinda like Dave Greenfield and am looking to join a currently gigging band with similar influences (Stranglers, Buzzcocks, Killing Joke, X-Ray Spex, Damned, Iggy und Die Stooges...). If you're driven, talented or vaguely interesting then make contact. John, 45 E. 7th St. #5A, NY, NY 10003.

RECORDS FOR SALE but willing to trade: Discharge, Dickies, Circle Jerks, Drizz, Dead Kennedys, MDC, ST, Slapshot and much more. Send stamp for list to Heckle & Jeckle, 13086 Kismet Ave., Sylmar, CA 91342.

DO YOU FIND ULTIMATE satisfaction from trading homemade tapes? Specify ska, mod or hardcore, punk. Big selection. Your list gets ours. Write Heckle & Jeckle, 13086 Kismet Ave., Sylmar, CA 91342.

SKINHEAD GIRL SEEKS new friends (no Nazis!) to write to and trade tapes with. Oi!, ska, hardcore, industrial...your list gets mine. Stephanie Baker, 64 Gristmill Road, Randolph, NJ 07869.

RARE MISFITS RECORDS available now. I have all 7 original 45's, all in fine condition plus 12"s, live stuff, Samhain, Danzig and miscellaneous. Send 1 stamp to Patrick S., PO Box 235, Jacksonville, IL 62651-0235 for my full catalog.

SET SALE OR BIDS: Minor Threat "Out of Step" 1st press, sealed $75, Verbal Assault "Learn" 1st press $40, Fugazi "Song #1" Sub Pop, silkscreened $60, Fugazi same, incomplete cover $30, United Mutation "Fugitive Family" $25, Skrewdriver "After the Fire" or "White Rider" $15 each. You pay postage. Patrick S., PO Box 235, Jacksonville, IL 62651-0235 or call (217) 245-5717.

SPECIALS, ENGLISH BEAT: Looking for any xerox copy of the Specials guy and English Beat girl. Especially for copy of the two fucking. For tattoo. Will pay. Chris, 2115 Summit Ave., Mail #2279, St. Paul, MN 55105.

SLIPPERY WHEN WET. Limericks, limerence & lusty literature; photos, feminism & frivolity; cartoons & crusty commentary: A quarterly magazine of sex and fun for queers of all orientations. Factsheet Five says: You cannot be disappointed with {Slippery When Wet}! $16 for four issues or $6 for one issue. Statement of legal age required. PO Box 3101, Berkeley, CA 94703.

ATTENTION GRRRL ZINES, groups and bands! Action Girl newsletter is a contact sheet dedicated to networking grrrls around the world. I'd like to list as many addresses as possible, so please get in touch! Send info or zine for review and listing, and I'll send copies of the newsletter. Write: Sarah, 543 Van Duzer St., Staten Island, NY 10304. Thanks!!

GG ALLIN FANS! Like to contribute to my all GG zine? If so, send all photos, stories, recordings and other cool stuff to Chris, 1323 Hillspring Court, Las Vegas, NV 89031. Contributors will be thanked and photos will be returned if necessary.

MY BROOMHANDLE is wearing thin. Let me play with your mind. Share with me your insanities. Stimutilation,#58 4250 54th Avenue, Red Deer, Alberta,T4N 6W9 Canada

ASPIRING RECORD COLLECTOR scum/ US Navy slave wants correspondence from all corners of punkdom. I will gladly discuss anything and everything. I dig: Buzzcocks, Oi Polloi, Jerry Lee Lewis, New Model Army, Bad Religion, Blues Brothers, Descendents and open-mindedness. Will answer all letters honestly and/ or ridiculously. Ryan Poortenga, X4 Division, USS Constellation, FPO AP 96635-2780. Hi Ed, Gunvor and Carin! Sha!

PHOTOS NEEDED FOR photo trade. Send nude/ explicit/ etc. photos and/ or VHS cassette. If you want your name and address circulated with photo/ tape then say so. Send stamps only for others. Be creative, have fun. Shiv, 524 W. 3rd St., Stuart, FL 34994.

7" SALE: GO TEAM "Sand", Unrest SubPop EP, Hammerbox "Kept House" $12 each. Replacements "I'll Be You", Los Lobos "La Bamba", Cure "Just Like Heaven", Vomit Launch "Boltcutters & Beer", Slovenly "Drive It Home" and "Abbernathy" $5 each. Tar "Teetering", V/A "Lever", Sister Double Happiness "Don't Worry", Prisonshake "Almost Christmas" $3 each. Nick Johnson, 1862 Kincaid B-1, Eugene, OR 97403-1358.

TAKING BIDS: SEPTIC DEATH 10" "Time Is Boss" live red vinyl, Scratch Acid "Just Keep Eating" hologram cover, "End the War Zone" 7" comp, "Message From America" 12" comp blue vinyl, Metallica "Creeping Death" picture disc, Metallica "Ride the Lightning" misprint, For Whom the Bells Toll "Megaforce". Will trade for Rollins, Smashing Pumpkins, Seaweed. Mike Livengood, 1004 Lincolnshire, Marion, IN 46952.

FILTHY CHARITY/ CORPUS VILE tour in Europe. Crustcore from England and France. We would like to play Germany this year. Please write to David Cammal, 43 rue Leo Lagrange, 13200 Arles, France. In grind we trust!

THRIFT SHOP PAINTINGS and trash can photos, any subject matter wanted. I can't really pay big prices, but will gladly cover postage or trade for whatever?! No reasonable junk refused. Ugly postcards too. Sonny, Box 4674, Boulder, CO 80306.

EXTREME RAW VOCALISTS anywhere! Please write! I'm seeking the rawest, roughest, gruffest vocals around! I'm UK bassist/ lyrixist into HC, Noisecore, Grind, Crust...aaargggghhh! Lets communicate, exchange ideas. Compose songs internationally! Pete, 79, Darwin Road, London, W54BB, England, UK.

SET SALE-Gang Green "Skate" $10-Negazone "Nightmare" $10-Jawbox $10-DRI "Violent P." $8-GG Allin "Gimme Some Head $24-Ignition (first) $12-(second) $9-Big Chief (first) colored $15-V/A "Unsafe At Any Speed" $20-Crucial Youth "Straight..." $7-Iron Cross "Hated..." $12. Cash or MO only - Trent Regue, 24 Guelph St., Kitchener, Ontario, Canada N2H 5W6 (list of 120 7" records $3-$7 available).

ARNIE THE ANARCHIST comiczine: Reviews, interviews, comics, humour, politics. Send $2 (40p/A4 SAE in UK) to: 16 Palairet Close, Bradford-on-Avon, Wiltshire BA15 1US, England. Issue 2: Citizen Fish; 3: Lunachicks; 4: Blaggers. Pioneers in a new genre of non-catalogueable literature. "The purpose of Arnie is not too clear."-MRR

CLASSIFIEDS

I'M GOING TO LONDON. England in May for two days. I need a list of directions to cool record and used book stores. I'll also be around Glasgow for awhile. Show listings would be great too. Thanx! Siusan Moffat, 337 Winters, York University, 4700 Keele, North York, ON, Canada, M3J 1P3.

ATTENTION!!! All nymphos, sadomasochists, lesbians and freaks from all over the world. Starting new underground bizarre sexine, need your contributions to make it happen. Send explicit photos, literature, art, letters, commentaries, intervies, and videos, records, zines for review. (Must be 18 or older). Send stuff to The Tribe, 3193 North Delta, Rosemead, CA. 91770.

RAPID FIRE MAGAZINE #9. A motorcycle/punk/comic zine. Send $2.00 to: Rapid Fire Magazine, RD #2, Box 3370, Bristol, VT. 05443.

CACTUS PRICK RECORDS is off the ground! First 7" release out now wit Bob and Gas-o-lene. Just $3/$4/$5 ppd. US/Can & Mex/World. Bands: send stuff for future projects. Cactus Prick, P.O. Box 27142, Tempe, AZ 85281.

TRADE! HAVE: Inside Out NY 7" (2nd), Abused-NYHC 7" boot, Infest-Mankind 7", Violent Children-Split Scene boot & skate straight boot, Headfirst-Intervention 7" (testpress), Straight Ahead 7" boot, Siege/Deep Wound 7" boot, Last Rights 7" boot, Crippled Youth 7" boot, Unit Pride 7" (2nd), Slapshot Live 12", Cro-Mags Live 12"! want: Infest 12", C.O.S. 1st 7", NY-Where The Wild...12", Madball 1st 7", Agnostic Front-Victim In Pain, Straight Ahead 12", Awake 7", Nausea 12", Sick Of It All-1st 7", Rudimentary Peni-Farce 7", Wide Awake 7" and more. Marcuss Hoffmann, Lodaweg 231 8670 Hof, Saale, Germany.

BOB AND GASOLENE split 7" out Now! Misery Index and Primitive Tribes split 7" right around the corner. Each just $3 ppd in the USA! Hop to it shmoe. Cactus Prick Records. P.O. Box 27142, Tempe, AZ 85281.

CRIMPSHRINE T-SHIRTS recently on sale in stores across the country for as much as 14 fucking bucks were distributed by Lookout without our permission. Please don't buy them. Make your own shirts. The album has not broken even yet, but hopefully soon it will and there will be money for the Berkeley Free Clinic and Food Not Bombs. Thanks, Aaron.

BRING ME THAT THROBBING muscle of love! I'll show you what they meant by "The Girl's Got Rhythm." If you've got a hot rod I've got a back seat awaiting. Female into fast muscle cars (I have a '72 Cutlass), Throwing Muses, Laughing Hyenas, Monster Magnet, AC/DC, Gun Club. Betsy's Backseat o' Desire, 1237 N. Wolcott #3, Chicago, IL 60622-3124. Send photo of your car.

TO CHRIS COOPER of Ione, CA. Your post office box expired, my letter was returned. Please send new address to Kathleen Barberio, POB 120515, 2850 Bremerhaven, Germany.

HELLO! I want people who sit on butt to write draw for Zero Points Bulletin punkzine. Humor, short story, cartoons, politiks, opinions. Lonely? Bored? Need penpals. Don't just think, write! One dollar for zine. POBox 17112, Nashville, TN 37217-0112.

IDIG TATTOOS, Patti Smith, Aleister Crowley, William Burroughs, Brion Gysin and Dennis Cooper. Seeking penpals, would also like to be a toilet for one or more young skinheads. Paul 1230 Market St. #236, San Francisco, CA 94102.

WHEELCHAIR M.F.'s-Ignore your lame parents and friends and buy their newest 7"-"Gerry Louis Sucks My Ass!" critically acclaimed by numerous and meaningless zines. $3.50 U.S., $5 world. 2 sided 3 color t-shirts $8 U.S., $10 world. 433 #B Bayberry Pte., Grand Rapids, MI 49504 USA. See them on tour '93. Venues get in touch! Remember wimps: P.C.=Punk Censorship!

WANT!! early Unrest 7"s, Melvins "Euthenasia" flexi, "Oven" 7", C/2 7", Nirvana, Melvins split, Cobeine flexi, Slint 1st LP, Pavement 1st 7", 1st Helmet 7", Project-X 7", Spastic Rats, 1st Hated 7", I have NYHC, Revschism, Ignition flexi, send lists to: Mike, 16 Willow Street, Bayonne, NY 07002.

X SNAKE EYES X #2-packed with stuff that'll make your little heart flutter. $1.00 to; B.J., 1530 W. Wisconsin Ave. #403, Milwaukee, WI 53233. I'm looking for: Underdog 7", N.F.A.A. shirt and live tapes. Pushed Aside demo.

HEY TIM! Surprised t'be in print? It's worth $2 t'give ya this l'il thrill. Vote Tim D'Avis for Tucson Scene God. Pronounced "Dee Ah Vis" for those not in the know. I hope this doesn't become a trend, that would ruin the classifieds. Luv, Matt.

"BLOW UP THE FUCKIN WORLD, I say!" "Oh, but Matt" they ask, "How do we do that?" "Well, buy my handy-dandy Anarchist Files and find out!" 32 pages. Explosives, lock picking, etc. 5 bux. Mat, p.o. box 4164 Newtown PA 18940.

HI! I'M NOT LONELY or bored. I just want folks to write to. I'm a guy, 18, not "into" anything. Jawbreaker is cool but so is John Denver. I read, I write, I take pictures. Vampires blow. Anything else? Write to me. Mat Foote box 4164 Newtown PA 18940. PS Andie Wilson has God in her bush!

HUMAN AND ANIMAL bone jewelry $5-$21, 100's of unspeakably cool t-shirts, stickers and hats. Doc Martens: 8-eye $79, 10-eye$82, 14-eye $89, lots more, lots of colors & styles! Free catalog: call 813-924-8328 or write HiP 64, P.O. Box 10404, Sarasota, Fl, 34278.

GAZE INTO THE EYES of eternity, Feel the infinite touch, With malice aforethought my soul has been twice torn from me... A darkened shadow remains, And yearns for the ultimate bond. Hard-Core, Punk, Gothic, Death Goddesses-Are you inmortal guise? Or perhaps merely immortal? Come make me whole... Anthony Walters #72349, A.S.P.C.-Cimarron, 10,000 S. Wilmot Rd., Tucson, AZ. 85777.

RARE PUNK AT LOW PRICES! The Dr. has your fix for rare punk records, CD's, tapes, stickers, badges, and shirts. 9 page catalog of greats such as Conflict, Stiff Little Fingers, Vice Squad, Varukers, Crass, Dickies, Bad Religion, The Freesze, Misfits, and hundreds more. Send two stamps to Dr. Stange Records, P.O. Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

I'M TAKING A TRIP to S.F. or L.A. area in the summer of 93. Need addresses of cool hang outs, record shops and people to meet with, interests Estrus, Devotion, Amp Rep, Might be-able to arrange a place over here. Also need tape traders, your list gets mine. Jeroen, Doorneln 53, 5961 BB Horst, Holland

FRANKENSTEIN Press is back again! Next issue out soon, so keep writin'. No fascists, sexists, or racists please! Questions, poems, even just say hello. All Published. Essays welcome (prefer under 350 words). Frankenstein Press, P.O. Box 9635, Peoria, IL 61612-9635.

TRAVEL MAGAZINE seeks articles and info. Send SASE for details to the Cool TRaveler Magazine, P.O. Box 11975, Phila., PA 19145. $3 sample.

CONVERGE AND KNOCKDOWN 2 Boston hardcore bands on Exchange Records looking to tour this summer. If you cn get shows anywhere in the eastern U.S. please contact us. Distribution for various Exchange releases is also needed. Mike Ferguson, 617.567.1210, 44 Princeton St., East Boston, MA 02128.

PORNO FOR PYROS 7". High quality. Live recording from Lollapalooza. Only 6 bucks ppd. Cash only (hide it). I have very few, so order NOW! Red Ox, Box 199, 1212 Bell Flower Blvd., Room 256, Long Beach, CA 90815.

RIOT GRRRL (NYC) NEEDS MORE DYKES! 212-875-7039.

AUCTION: Go! + SFA 7" test pressings; Shudder to Think - both 7"s; Germs - both Boot LPs; Cop Shoot Cop - Consumer LP (1st press); MDC - 1st LP (1st press); Look at All the Children Now LP (test pressings); Plasmatics 12" EP. Bids to: Mike B.S., 89-58 215th Place, Queens Village, NY 11427 USA.

LOOKING TO FORM hardcore punk band in Bay Area. I yell. Influences: Entertainment Tonight, Man is the Bastard, Surgical Strikes, Born Against, Japanese/ early '80s hardcore, Beach Boys, Votes For Change. Not pop punk. Not retro. Musical ability not a big deal. Call - Ken - 7-9pm only. 415.292.6753. Leave message.

HEY BANDS! Wish you had a mailing list? Got one and don't have time to run it? How's this - hire some cheap labor to do the shitwork! (Remember, they can't come to the show or buy the records if they don't know about 'em!) SASE to Sharon, P.O. Box 830 Del Mar, CA 92014-0830 for more info.

THINKING OF PUTTING together a bookette of short stories, articles, cartoons or whatever, so get your ass in gear and send me some stuff and I guess I'll print it for you: Bridget, 23 the Embankment, Bedford, MK40 3PD, England.

WE MAKE T-SHIRTS FOR A LIVING! Punk fucking T-shirts. Cheapest prices in the Bay Area. High Quality Plastisols ink. Smelly T-shirts 415.564.9364. P.O. Box 77572 S.F., CA 94107.

PLAINFIELD wants to tour Europe. No attitude, no guarantees, no riders. Pure punk energy. 415.564.9364. P.O. Box 77572, S.F., CA 94107.

CLASSIFIEDS

STOP! READ THIS! Lunchbox fanzine needs contributions. Send art, poetry, interviews, stories, etc. I'm especially looking for anything by or about Riot Grrrl bands and/or individuals. Everything will get printed sooner or later, so go for it. I'm also looking for penpals in the Washington DC area. J Weatherspoon, 3820-B Towne Point Rd., Portsmouth, VA 23703. Contributors get free copy. Thanks.

ANARCHY MAN: a pharmaceutical for imbeciles, a toxin for savants. Send two stamps for excellent black on yellow vinyl decal. Anarchy Man, P.O. Box 272954, Concord, CA 94527.

DUDE YOU ROCK. Happy DIY 26th with a little help from me and others. Hope you cntinue to do your punk/thrash/grind show on that Bay Area station KZSU 90.1 FM whose address is PO Box 6509, Stanford, CA 94309 Pppphhhttt, Little Dude.

WILL SOMEONE w/early Pavement (Slay Tracks, Demolition Plot, P.S.F., etc) Please tape them and mail me a copy? I have rare Superchunk, Sebadoh, others to offer in exchange. Write Mike, 1903 Commonwealth #8, Houston, TX 77006.

HEADACHE DESCRIBED WANTS reports on your riots and demonstrations. Send anarchist music and literature for review and possible distribution. Free classifieds for prisoners. Copies are $1 or trade c/o Mark, 909 Terrace Place, Modesto, CA 95350.

SALE/ TRADE: PARTISANS, Icons of Filth, Varukers, Oppressed, Disorder, Antisystem, Cock Sparrer, XRay Spex, etc. Anarcho-Oi...we got the lot. No Future, Crass, Syndicate, Riot City, etc. Also send your want list plus I will trade for Str8 XXX. For huge new list please send IRC $1 to "Yokel Records", 53 Louise Rd, Dorchester, Dorset DTI 2LU, UK.

OUT: PBR 001 Fruitcake "Anna Marina" 7" from St. Louis featuring Mike DeLeon from Drunks With Guns. Available in the US from Behemoth, Darran Wells, 1300 Rosanna, Las Vegas, NV 89117 (also for wholesale) from April 15 on. Upcoming Fuck That Weak Shit Vol. 1 international compilation 7" featuring Fruitcake and 3 European bands. PBR also has a mailorder available. An IRC or a buck will get you a copy. For all traders: Issue 10 (double one, 25 pgs) of the international tape trader list will be out around summer. First I'm going to the garage shock festival in Bellingham, so any traders in the NW that want to help me out please get in touch (May 20-June 5). For all inquiries about Pit'sBull records or ITL, contact Kris Verreth, Tervuursestwg 1H, B-1820 Perk, Belgium. Tel & Fax 32-2-751-91-46.

DRIVER'S SIDE AIRBAG now available. $2 gets latest issue of mind-slappin' toxicology! Material (short stories, essays, art work, poems) needed for future issues and chapbooks. Be your most twisted self! Undulating Bedsheets Productions c/o Mike Halchin, 420 Woodley Road, De Kalb, IL 60115.

WRITE ME TODAY! Punk into Undead, Bad Religion, Capitol Punishment, OPIV, Ramones, much more. Also into playing guitar, hanging out, hating corporate rock and getting mail. I run a zine too. Write today! Nuclear Winter, P.O. Box 243, Winnetka, IL 60093.

HEY, TAKE YOUR EARS out of the glass! Bored gob of 21 year-old slugbait looking for folx in West LA area to correspond and meet with. Siouxie, Sonic Youth, 45 Grave, cemetaries, candles, late nights, writing poems, modern art, bad/ twisted movies. I'll be there in May '93. Mike Halchin, 420 Woodley Road, De Kalb, IL 60115.

ANTISEEN & COCKNOOSE 7" pack, Antiseen "Vault of Antiseen" ltd 500 and "Evil Ones" (Roky covers), Cocknoose "Greatest Band of the 21st Century" gold wax and "Pain From the Prarie" ltd 500. All for $10 ppd cash or MO to Jeff Pobox, 6504 Phoenix, AZ 85005. Coming in April, GG Allin & Antiseen Murder Junkies CD.

DANCE WITH ME in the midnight rain as we watch our dreams unfold before us...look into my soul and perhaps you shall find your own reflection as we fall into this lonely night together. Emily, 16542 Space Center Boulevard, Houston, TX 77058.

WANTED: GG ALLIN San Francisco radio interview 9/91, Los Angeles radio interview 10/92, Z-Rock radio interview 10/92. Will buy or trade. For complete GG Allin catalog, send SASE to: Shrinkwrap Propaganda, PO Box 11831, Pittsburgh, PA 15228-0831.

WANTED TO BUY/ TRADE: Ed Gein's Car "Making Dick Dance" LP, any Faction 12"s/ LPs, Nils "The Wolf" 12", No Means No "Mama" LP, Impatient Youth "Don't Listen" LP, NOFX "Ribbed" colored wax, Decry "Falling Blisters" 1st LP, SNFU 1st LP original sleeve, both Very Small 10" comps. Write Sandy, 28 Victoria Road, Leven, Fife, Scotland, UK KY84EX.

SUPERCHARGE YOUR MIND! Legal (if you're legal), powerful, portable, available now. Details by mail. Pledge your allegiance to the Altered States of America, Box 38114-223, Houston, TX 77238. Experience the Revolution!

TRADE/ SALE (DECENT PRICES): punk/ hardcore 12"s. Nihilistics, Stalag 13, Blitz, Meatmen, F.U.S., Y.O.T., lots more. No boots or reissues. Send lists or call Mike, 175 Nottingham Road, Sherwood Village, Bloomsburg, PA 17815. (717) 784-9535 before 10 EST.

WANTED: IF YOU CAN HELP me obtain any of the following I will consent to the role of your sex slave for a day...The Stalin any 7", Geza X and the Deadbeats "Kill the Hippies" 7", Heart Attack "God is Dead" 7", Necros "Conquest for Death" 7", Articles of Faith "What We Want Is Free" 7", Neurotic Arseholes (W. Germany) "Angst" LP and "Al Je Jahre" LP, Sheer Terror demo cassettes or bootlegs, Rude Kids (Sweden) "Punk Will Never Die" 7" & LP, Infa Riot any live bootlegs. All responses to Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

SO. CAL HARDCORE! Forced Down "Texas" 7" $3. Statement "Don't Sacrifice Me" 7" $3. Amenity "Breathe" 7" $3. Lots more! Send to: Excursion, P.O. Box 20224, Seattle, WA 98102. Send stamp for Wishbook.

CHILMARK the king seven inch but it from contrast, gainsay, blacklist, revelation, dutcheast, skullduggery, or by mail from diogenes (us): PO Box366 Yarmouth MA 02664. third age seven inch out soon on diogenes.

BONE CLUB 7" Hubris w/ Slippin, recorded live to DAT. 1000 pressed, guaranteed no repress. I fucked up the plates myself. that's just the way it is. This EP is $4 ppd first class US, $6 air. From Nervous Bastard Records, Box 1544, Huntington Beach, CA 92647. PS-Both tracks we re-recorded and released on some dumb major label.

BASS PLAYER LOOKING to join or form touring band. Influences: Ramones, Troggs, Dwarves and killer rock n roll. Can sing, write songs, make good artwork. Experience and equipment. Will relocate. Larchmont, 138 Canyon Rim Dr., Folsom, CA 95630. (916) 989-2424.

TEXAS! I'M COMING and would like to know if anyone could use a bassist/ fantastic percussionist equipped with a fully programmable digital kit and versed in anything. Do need a place to live. Cheap! Will send free shit for advice/ help. Johnno, Rt. 1 Box 82, Waynesworld, MO 65583.

PUNK/ GOTHIC MALE, 18, looking for my "Nancy" without unhappy ending. Writer/ artist/ cartoonist. Affinity for Sid Vicious/ oriental swords/ candlelight. Preferably around Richmond, VA area and oriental female that likes to dress Goth, though not a must. Age not important. Any kind of pix/ letters to Jesse, 524 W. 3rd Street, Stuart, FL 34994.

RICHMOND PEOPLE! 19 year old female moving to Richmond, VA next fall to go to VCU. Looking for roommates/friends to hang with summer/fall and tell me about scene there. I'm into melodic punk, HC, ska, oi, etc. I don't care what music you listen to, just no racists or druggies. Meghan, 8104 Elkton Hall, College Park, MD 20742.

PITTSBURGH'S only punk radio show wants your records, tape, sticker, etc. Trying to be punk as fuck but need yer' bands help! Everybody gets a reply; and a tape of my broadcast if you give me something (record bit). I thank yinz! Father Mike c/o WPTS, 411 William Pitt Union, Pittsburgh, PA 15260.

GET THIS SHIT OUTTA MY HOUSE - Singles Club colored vinyl: Smoked Sausage - double 7" ($25), Gorilla - detox man 7" ($14), Tsunami/Velocity Girl - split 7" ($35), Come - car 7" ($15), Love Battery - foot 7" ($15), Urge Overkill - 7" ($15). See classified below.

MORE SINGLES CLUB - Gories - 7" ($15), Green Magnet School - signed 7" ($20), Shonen Knife - neo zebra 7" ($20), Sonic Youth/Gumball/These Immortal Souls/ Laughing Hyenas - 2x7" (black vinyl) ($45). See classified below.

BITE-ME-FAN-BOYS Freak girl wants mail. Something to keep my mind off not getting any when I hear my parents fucking at night. 357 Ternwing Ct., Arnold, MD 21012. Oh, my name is Sam. Word.

X STEADFAST FANZINE X Spring issue out NOW! 65 pages of militant straightedge rage! Interviews with Strife, Unbroken, 108, Encounter, Bloodthirst, Snapcase, Porcell, Point of View, Bloodline, and Mouthpiece. Sorry, No Shelter centerfolds! Mike New Age: Where's the shirts I ordered in December? Steadfast tackles the Hare Krsna in hardcore problem! $2.00 ppd. to 342 Forest Dr., Neptue NJ 07753.

CLASSIFIEDS

HELP, I NEED MAIL. I want to hear from everywhere and everyone. I'm into Jane's addiction, Minor Threat, Porno for Pyros, Ice-T. Racist don't write me. Will write everyone back unless I die. Josh, 350 Kingsberry Drive, Annapolis, MD 21401.

OTHER SHIT - Teriyaki Asthma - vol. 1 7" ($45) - vol.4 7" ($10), Tad - jinx 7" (yellow) ($5), mark Arm - rickets 7" (red) ($5), Monkeywrench - broke dick dog CD ($12), Six Finger Satellite - weapon CD (cc) ($5), Tad - jack pepsi CD (original cover, sealed) ($15), Afternoon Delight - CD (w/poster) ($14). None of these records/cd's have ever been played. Will trade for: Suspense - murder with the axe 7" or any other late 70's/early 80's punk rock records. Send $ or trade offers to: Dave, P.O. Box 916, Middle Island, NY 11953.

WANNA MAKE GRANDMA PUKE? Send 2 29¢ stamps for our 20 pg. catalog of sickness, order some T-shirts and then watch them work their stomach churning magic before your eyes. Fucking simple, right! S/M Graphics, P.O.B. 10701, Bradenton, FL 34282-0701. F.T.W.

THE DAMNED, "promo poster" for 1st 7", New Rose/Help (original line-up) $10 ppd. tubed. Skrewdriver, poster, promo for "All Screwed Up" lp, $10 ppd, tubed. Unnatural Axe 7" Tonight We Fight/Three Cord Rock, $10 ppd. Cash or money orders only to D.G., P. O. Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

PEEL ME A GRAPE fanzine issue number one is out now! A hardcore zine from the boys at Studio V in Syracuse. 32 pages loaded w/ various writings, reviews & interviews (Downcast, Encounter). Send $2 in U.S. to Josh Grabelle, Flint Hall 321, Syracuse, NY 13210. Number two in the works, send music to be reviewed, photos, writings. . .

STRIFE - So. California Straight Edge. XXX. 4-song 7" out now!! $3.50 ppd. payable to Dave Mandel, 23391 Mulholland Dr. #430, Woodland Hills, CA 91364.

RRAWR! Help! Suburban College hell! Write bored girl, 19 into Smiths, NIN, Horror, weird stuff, and you. Enlighten me puleeaze! Johna, Box 623, Sarah Lawrence College, Bronxville, NY 10708.

ATTENTION BANDS!!! Do have any demos? If so, would you like it to be played on the radio? I'm a D.J. looking for new and rare music to play on my show, so send your demos and info. to me: Jason Carr c/o KHSU, Humboldt State University, Arcata, CA. 95521 USA.

CULT OF THE DEAD COW drops the coolest t-shirts in the world, ever. No shit. All original full-color designs to freak your brain and make you go 'ZOW!' $1 for catalog: cDc communications, PO Box 53011, Lubbock, TX 79453.

SLAP OF REALITY: all kinds of shit for sale. LP - $8.00, Stuck Inside 7" $3.00, Dinosaur 7" - $3.00, 4 song tape $4.00, 2 sided '92 tour shirt $8.00. Trades on all this shit welcome. Thanks to all who helped out over the years, we love Ya! Send cehcks, M.O.'s, cash, hate maile, small dogs, etc. to: Rob Sexton/Slap of Reality/2009 Waikiki Way/Tampa, FL 33619. Check out Lazy Susan!!! Non U.S. @ orders add extra $!

LAZY SUSAN: where Slap of Reality left off, Lazy Susan continues. Melodic, hard-edged, power pop, hardcore. Nifty, catchy, shit played by four misguided dopes! 3 song tape $3.00, 7" comp w/Lazy Susan/2009 Waikiki Way/Tampa, FL 33619. Free stickers & other fun shit (balloons, posters, etc.) for a stamp or I.R.C. Full LP/Cd on Break Even Point Recrods Nov. '93.

I HATE THE PHRASE "Straight-Edge"! I could care less if people don't gave an open mind. I am 15 and am surrounded by preppy, asshole-ish clones. I fear my future. I want to share my feelings with someone who cares & is equally lonely as I am. Vanessa/P.O. Box 9221/Port St. Lucie, Florida/34985-9221.

MY FRIEND CINDY needs pen-pals. No, she's not a punk, but she enjoys all types of music, and is interested in a wide variety of things. Cindy, 801 S. University #16, Normal, IL 61761. Tell her Dave sent ya.

WANTED: "Collector Nerd" 10", Crimpshrine "Lame Gig" LP, and Queers "Grow Up" LP. Will provide cash, 1st Undertones LP, and/or Houseboy services in return. Feel free to write if you live in/near Boston and wanna trade videos. Sean McGowan, 39 Boswell St. #1, Boston, MA 02215.

WANTED: ANY STRAIGHT edge fanzines like Schism, Common Sense, Praxis, Straight Pride, Re-Ignition, Under Construction, Positive Influence, Rated X, etc., also S.E. records, tapes, videos, etc. I'm looking for T-shirts, longsleeves, hooded sweaters from Schism Records, Four Walls Falling, Project X, Borth-erhood, Wide Awake, Refuse To Fall, Encounter, Worlds Collide, etc. Also looking for S.E. correspondence from all over the world. I love getting mail. Every letter will be answered. Send lists and letters to Tom Lang, Pidingweg 33, A-5020 Salzburg, Austria, Europe.

OUT NOW: Our Struggle Fanzine Nr. 1 Comes with interviews from Shelter, Down cast, Inside Out, Goodwill Records, 108, etc. 2ppd. plus donate because it is a benefit zine for an Animal Liberation group which is called "Animal Peace". Also trade with other S.E. fanzines. Tom Lang, Pidingweg 33, A-5020 Salzburg, Austria, Europe.

EXTREMELY BORED nineteen year old rotting in South Florida. Into the damned, Throbbing Gristle, old sixties ska, motown, slayer, the Radicts, playing guitar, eating cold pizza, and sleep. Looking to hear from people of all walks of life and places. All letters answered quickly send pics, flyers anything that you want to get rid of. Will trade flyers, records, whatever. Looking to complete my Damned collection so write now for god sake I'm turning into an old man. Vynee, 7210 Lake Circle Drive, Building #6, Apt. #201, Margate, FL 33063. word to my goat herder colby katz howz seattle

I'M A SKA FREAK wanting to hear from punks, skins, riot grrrls, and rude people from all over. I'll answer your letters, so get writing! Heather, 2419 Minnetonka Drive, Cedar Falls, Iowa, 50613.

BARF O RAMA FANZINE wants your submissions. Send news, reviews, articles, art, poetry, comix and especially stories about barfing to Cap'n Phred c/o Vomitorium, PO Box 7000-244, Redondo Beach, CA 90277.

HELP! TRAVELLING ACROSS USA - summer/fall. Two Brits looking for places to stay, people to meet. We're 23/19, male/ female - hunting for gigs, activity, scenery, culture, fun, punk rock, etc. C'mon yankee fucks! show us the real Amerika, wherever. Hey! especially New York around July. Please write now: Ray, Pisky Farm, Feock Road, Playing Place, Truro, Cornwall TR3-6HB, England.

LOOKING FOR MAIL of any kind from open-minded, non-racist, honest pople of any degree of insanity!!! Will answer everything! Write: Regan, 23465 Riverview Dr., Southfield, MI 48034.

FEMALE PUNKS/Goths/Vampyres, any of you or all of you on this planet, write me! Age not important. I'm a Male punk/goth who's trapped in a tine city full of Punk Fakes who think fighting amongst ourselves is better than fighting together against society. Send Norm/Kink Pix/Letters to: Jesse, 524 W. 3rd St., Stuart, FL 34994.

HUMANS WITH STAMPS wanted for demented folly of the inky sort. Hi, I'm a neurotic female artist who's nervous twitch make me stay up late into the night writing & drawing. I'll send you fun stuff, you send me letters. I'll respond to all letters - don't be a racist, homophobic moron, ok? Dawne - PO# 277, MonPonsett, MA 02350.

I'M FUCKING BORED!! 16 year old punk seeks correspondence from any punks out there. I'm slightly anti-social and pissed off and living in a town full of cowboys. I'm into: Crucifucks, Scratch Acid, FYP, Monsula, etc. Write: Patrick Porter, 174 Gunsmoke Drive, Bailey CO 80421 or call (303)838-7575.

ANARCHY? You must be joking! Recently reformed veggie looking for un-p.c. intelligence for correspondence. I'm male, 29, & dig Dwarves, Didjits, Mudhoney, Flipper, Meatmen, Buzzcocks, & Reagan Youth. Correspond to Professor Angus, 224 W. 9th, #1, Lawrence, KS 66044.

SINGER WANTED! Band needs singer badly! Influences include but not limited to: Stiff Little Fingers, Niblick Henbane, Bad Religion, Screeching Weasel and much more. Own transportation is preferred. North Bergen/Kearny area. Call: (201) 998-9109. Please leave a message. Please?

LISTEN UP!!!!! I need people to write me. I run this Punkzine called Nuclear Winter. #1 has interviews with The Undead, Resist, Vindictives and tons more. #1 is 43 pgs., $2 + 3 stamps ppd. Worth it. If you contribute something it's FREE. I also want to correspond with people. Send me stuff. Just write: Nick Winter, P.O. Box 243, Winnetka, IL 60093.

YOU THINK I AM KIDDING????!!!!! I said, I run this punkzine. I need columns, editorials, scene reports, drawings, pictures, interviews. Ads $5 full page, $2.50 for 1/2 page, $1 for 1/6 page, classifieds free. Zine & record reviews, poetry, Anything!!!! #1: $2 + 3 stamps. #2: 8 Bark, Blanks 77, Engage, more. For some cool shit Write me!! Nick Winter, P.O. Box 243, Winnetka, IL 60093.

TAPE TRADERS - Looking for hardcore, all kinds. Conflict, Direct Action, Gism, America's HC, Stalag 13, Buchofuckingoons, Half Life, Antischism, Seizure, Cerebral Contusion. Bill, 2487 Lowell View/Lowell, MI 49331.

CLASSIFIEDS

R U LOOKING FOR JAPANESE RECORDS? I can get Japanese records. (HC, punk, oi, noise, junk, rockabilly, and more). I want to trade for US HC, punk records. Send me your lists. Write to: Masayuki Nakata, 21-25 Osawa 3-chome, Koshigaya City, Saitama, 343 Japan.

FLASHBOMB FANZINE #2 out now. Fugazi, Phleg Camp, Sixteen, news, reviews, plus a 10-band, 60 minute cassette compilation—$3 ppd. #1 also available: Helmet, Neurosis, Drive Like Jehu and tons more—$1 ppd. Flashbomb, 4250 54th Ave. #58, Red Deer, AB T4N 6W9, Canada.

DIOGENES RECORDS has what you're looking for. Not punk rock. Political, introspective bands dedicated to what they do. Chilmark 7", Chilmark "The King" 7", Third Age 7". Chilmark CD/LP/CS out April 20. Send SASE to P.O. Box 366, Yarmouth, MA 02664. Peace.

HARDCORE EXPEDITION from NZ to USA. We need people to hang out with, go to shows etc. Starting in may and traveling both coasts. We're into vegetables, HC shindigs, tattoos, and dream of vegan cheese. Please write P.O. Box 58-669, Greenmount, Auckland, New Zealand. P. S. Liberty Lidz: I'm actually coming this time, please write.

VIDEO WANTED of Jawbox, Shudder to Think, Inside Out, Forced Down Burn, Chilmark, any Northeast hardcore. Also Spitboy, Chilmark, Chilmark photos or anything to do with Chilmark. P.O. Box 366, Yarmouth, MA 02664.

SALE/TRADE. 7"ers: "Murderers Among Us" comp(Born Against, Life's Blood, Nausea, Absolusion) $2, Dissent "Expression" $2, Dirt Clod Fight $3, Neighborhood Watch $3, Rites of Spring "All Through a Life" $3. Corrupted morals "Cheeze It" LP $6. Profane Existence #8 $1. Write first: Matt, 909 Cape Buffalo Drive, San Jose, CA 95133.

FUCK THE MTV COVERAGE of that grunge thing. Read about real music from Seattle in *10 Things*. #3 has Sick & Wrong, Grin, Seaweed, Down by Law, Brother Buzz, Riot Grrrl!, 10:07, Leonard, Maxi Badd, plus commentaries, show reviews, zine reviews and 4 pages of record reviews. All contributions welcome! $1 plus 3 stamps from 10 Things, 1407 NE 45th Street #17, Seattle, WA 98105.

COWABUNGA, ASSHOLE... newest hardcore releases. We got stuff from New Age, Victory, Revelation, Conversion, Lost & Found, Wreckage, New Start, Ebullition, Watermark plus lots more. T-shirts, longsleeves, zines, CDs, demos—we got it all, fuckface. Plus quick service—that is, if I like you. Send stamp/IRC/nude picture for current sale list to: Very Distribution, c/o J. Dudeck, 9 E. Saylor Ave., Plains, PA 18702, USA. Word to Dylan's father.

70'S AND 80'S PUNK/ new wave/ hardcore/ rock n' roll. Many hard-to-find 7" and 12" records. Send SASE for list. Metamorphic Records, 819 Brayton Avenue, Cleveland, OH 44113.

FUCK YOU SHITHEADS, asswipe inbreds. Zero balls. Ending the Begin number 1 now available from Headveins Graphics. Send SASE to PO Box 4816, Seattle, WA 98104-0816.

MISFITS BOOTLEG! I know, not another one, but my cousin gave me his old punk tapes and he had a Misfits bootleg. Don't know where or when it's from, but it's fucking fast & heavy. Great sound, probably off the soundboard. Sick cover art, colored vinyl, only 1000 hand numbered. $5 cash only, no ripoffs! Box 832, Kent, OH 44240.

NOT JUST BACKWOODS YODELING! Lacking that cheesy sense of rhythm all your friends adore? Well, send in your contributions to my zine and trip the dairy fantastic from this day forth. Give me your stories, artwork, interviews, whatever, and see them mysteriously hover over yonder Xerox machine. Bands: send me stuff for review, eh? Decaf to all who oppose me! Flimflammer, P.O. Box 1822, Oakland, CA 94604.

PET UFO "Washington Avenue" 7" $3 ppd. More stuff from Pet UFO and other bands late summer, comp due out in fall. Listing sent with order. MO's to Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204.

HITS OF ACID needs writers, drawers and anything else. Working on April edition. I will respond to anything and print most of it. Pros and cons of drug use, live punk drug experiences and a special feature on punks and UFOs—send me your encounters. Political columns needed, no rhetoric though. Michael Dean, I lost your number, want to talk urgently. I respect your work. J. Oberlink, 1855 Oak Street #4, San Francisco, CA 94117.

LICK THIS! Buy a copy of Acid Toad Secretions' "Poweriff Superglu" before Rod Stewart starts covering our songs! Send $4 to Acid Toad World Domination Regime, 150 Darling St. #906, Brantford, Ontario N3T 6A7 Canada. Suitable for calorie-reduced diets. Yeah yeah, would you gimme my fuckin' change please?

MY NAME IS LOUIE. Looking for someone in Chicago to get in touch with. Call me, it's worth it. I usually party at Exits, Club 950, Cubby Bear. Louie Perez, 1327 W. 19th St., Chicago, IL 60608-3136, (312) 226-5325.

WANTED: Soundgarden "Hunted Down" 7", SubPop 100 LP. Abecedarians "The Other Side of the Fence" 2 x 10", Afghan Whigs "Big Top Halloween" on Ultrasuede Records. Tattoo artists please write: Mark, 2738 SE Taylor, Portland, OR 97214.

GERMANY'S CALLING from a faraway town... 24 year old female is looking for a pen pal to talk about everything that happens in your and my scene. Send me your thoughts with a picture to: Martina Malsarzki, Zechenstrasse 42a, 4322 Sprockhövel, Germany.

CHILMARK IS THE BEST NEW BAND IN AMERICA within the style they play. Listen to what can't be compared. Listen to the sound unparralelleeled. Chilmark. Chilmark. Chilmark. Two different seven inches out now. Diogenes.

READ ANYTHING GOOD LATELY? Of course not, because mainstream bookstores suck! Send 2 stamps for free big book catalog. European legends and myths, western art, philosophy and ideology, survival and self defense, World War II, video and audio tapes and more. G.G., MSC 311-25 Kinnelon Road, Kinnelon, NJ 07405.

PUNK ROCK LIQUIDATION: Selling all punk-related goodies; 7 inches, 12 inches, videos, plus back issues of MRR, Flipside, etc. Blow out prices. Call or write for list!!! Eric, 4238 Whitsett #101, Studio City, CA 91604 (818) 509-9012

I HAVE MANY old MRR's, Flipsides and smaller zines plus tapes and 45's that are all for sale. Cheap. Most are early to mid eighties. Send SASE w/wants. Ed Note, PO Box 655, Cupertino, CA 95015-0655. P.S. For a selection of zines free, just send me lyrics to any Misfits songs or some Death in June or Current 93 on tape.

JUST MOVED back to Austin, Texas after 2 1/2 years. I don't know anyone anymore! 19 year old guy looking for 18-24 yr. old goths, interesting people that look normal, interesting people that look interesting, open-minded punks, or anyone who thinks differently than the people around them, to write to, or if u live in Austin, to hang-out with. Kit Levine, 56 East Ave., Austin, TX 78701

POSTER ART, audio tape demos, flyers, 45-LPs. Live outtakes, interviews '75 to present, pure punk-goth-hardcore you name it. I got the goods $1 for extensive cataloge- this is the real thing. Don't blow it. Chris Crass, 300 San Juan Ave #9, Venice, CA 90291

PESSIMISER FANZINE From the bowels of Inglewood, Los Angeles comes this rag. A Phantom Surfers interview, gender bending centerspread, Fudge Tunnel article, a vegetarian mind, dance trend evolution, fucked up commentary, hand spray painted cover, and tons of record and gig reviews. $4.00 for both issues to Pessimiser, PO Box 4452, Inglewood, CA 90309 (P.S. Moloch must die!)

CLASSIC PUNK/hardcore: Collector needs cash now— 100 + punk/HC LP's/7"ers on the block. Ads, AF, BGK, Chaotic Dischord, Child Molesters, Fiends, Gonads, Heart Attack, JFA, Kraut, RF7... get the picture? When they're gone, they're history! For set sale list, include SASE, write: A. Lersten, Route 2, Box 21, South Haven, MI 49090

DIRT "OBJECT/REFUSE" 7" w/poster sleeve on Crass Records, Monster Magnet "Murder/Tractor" 7" (green), Exploited/Anti-Pasti 7", Napalm Death Live/Germany '90 LP Boot, Soundgarden "Jesus Christ Pose" 7" UK pic disc, and more. Send bids or whatever (All will be answered) to Dan, 23 Donegel Pl., Hamilton, Ontario, L9A 4Z6, Canada. Want Agnostic Front "United Blood" EP (original or repress).

HOUSTON PUNKS: I NEED friends for shows plus? I live far out, save me please. Also need info on Sharps. All please send punk pix to me. Chris Punkrock, Route 1 Box 534, Sweeny, TX 77480. Bands, write me.

MUSICIANS, ARTISTS, writers, stranglings, is spontaneity everything to you? Do you find that paying the bills leaves no compensation for your well being? Is nothing too weird to you? Then let's ban together. I have a plan. We can make a living. Tell me about yourself. Write to: Free Expression, PO Box 822, Medford, NJ 08055

MARKHAM, ONTARIO PUNKS! Are there any besides myself? If you're a punk in the Markham/Richmond Hill area call me! I feel so isolated. Call Kristian at 887-9477.

CLASSIFIEDS

ORIGINAL SLASH MAGAZINES for sale. From issue #1, Vol. 1. For more details send an s.a.s.e. to Cap'n Phred c/o Vomitorium, PO Box 7000-244, Redondo Beach, CA 90277.

PUNK SALE: NEGATIVE APPROACH original 7", Minor Threat original 7", Meatmen, Misfits, Dayglow Abortions, Dwarves, GG Allin and tons more. Write for big list. Paul Holstein, 1515 Sashabaw, Ortonville, MI 48462. Will buy too. Send lists.

CORRESPOND WITH CESSPOOL! Yes kids, there really is a Delaware, proud home of the BlueRocks, convicted serial killer Red Dog and Cesspool, a fuck you kinda punk band looking for feedback from punks across America. Album due this summer. Write letters about anything on your mind. All letters get entertaining response. Dave Wright, 1306 Riverside Drive, Wilmington, DE 19809. Write today!!!

19 YEAR OLD ANARCHOPUNK into: Living free, Doom, ENT, Swedish H.C., Crass, Conflict, playing bass/drums, smoking pot, yippees!, Bakunin, Proudhon, Emma Goldman, direct action, vegetarian cooking, insomnia, beating the shit out of Nazis, destroying your system. Looking for correspondence from similarly minded individuals. Jim Hate, 54361 Old Bedford Trail, Mishawaka, IN 46545.

OLD T-SHIRTS, you wanna sell me some? I'm into: Misfits, Samhain, Bad Brains, Minor Threat, Pantera, Bad Religion, Black Flag, DRI, Undead, Descendents, Dead Kennedys, Sex Pistols, and other shit but if you just wanna write that's cool (especially Mich. skinheads). Or anyone else in the area would be really cool. Ben, 4094 Maple Rd., Frankenmuth, Michigan, 48734,

ITS BETTER then a sweater vest, better than phone sex... betcha feel like Rondelet tonight. Everything from alternativeless rants to zine reviews inside each Rondelet. No GG Allin here. Send fifty cents and two $0.29 US stamps to: Rondelet, 59 Brentwood Lane, Fairport, NY 14450 We're waiting.

DISRUPT T-SHIRTS ON SALE. Smash Divisions EP design. White on black. 50/50. L + XL. $8 ppd USA, $10 ppd world, $12 ppd Japan + Australia. Cash or postal money orders made out to Peter Kamarinos. No checks. Disrupt, PO Box 2175, Lynn, MA 01903.

SLUDGEWORTH FANS! Hear Brian Vermin's other band. The Rotweiler Tube 7" is only $3.50 ppd. It also features members of No Empathy and Stepchild. Limited to 500. Cash or M.O.'s to: Johann's Face, Box 479164. Chicago IL. 60647.

THE F.L.A.G. #1, psychedelic anarchism journal of the Scythian Pagan Church of Ethnobotanical Shamanism. Note: Correct zip code of Scythian Church is 19012, not 19812, as misprinted in MRR #118. Send 4 stamps. Scythian Church, P.O. Box 385, Cheltenham PA. 19012.

IMPOTENCE, NON-SURGICAL PROCEDURE: Get small press comics/'zines from Puppy Toss comiks collective. Send us yer money/trade ($2 min.) and we'll send you a variety pack. Tons o' shit for yer bucks! Also looking for submissions: P. Toss, P.O. Box 9849 Berkeley, CA 94709.

NATION OF ULYSSES: Compiling a zine in respect to the now defunct Nation of Ulysses. Need flyers, photos (or photocopies of them), interviews, reviews, articles, stories or anything interesting. All submissions will be credited in the zine itself. Don't send anything you'll die without. GSC c/o Eric Bartoszak, 13411 Pitch Pine Court, Chantilly, VA 22021.

G'DAY SQUIDLIPS! 19 Y.O. Aussie relocating to Toronto in April. Need info on places to live, work, see bands, drink, dine and be "seen at." Into- going to shows, beer, Australian Rules Football, doing zines, Jawbreaker, Phleg Camp, fun + friendly people and places. Not into- arrogant assholes, born again Christians, dishwashing. Write: Tim Scott, 19 Runnymede St., East Doncaster 3109, Victoria, Australia.

HARDCORE RECORDS FOR SALE: For list write J. Guilbert, 637 Park Avenue, Woon, RI 02895. 7" and 12" Brotherhood, Crippled Youth, Unit Pride, Youth of Today, Sick of It All, Warzone, Underdog, Insted, Turning Point, Swiz, Wide Awake, Up Front and much more. Over 100 records. Also available, Temperance 7".

CASSETTES FOR SALE: DKs, Sonic Youth, DRI, Old Nick, Subhumans, Agnostic Front, Rollins, Circle Jerks, Crass, Suicidal, Skinny Puppy, Gwar. CDs: Grey Matter, Hammer Box, Shudder To Think, Weirdos. Send SASE to Mike Moya, 5950 Williams #30, Corpus Christi, TX 78412.

HEY SAN FRANCISCO! If you live in SF or in the surrounding area, I will need your help because I'll be traveling in your parts this summer (June). I'd like to get to know some people who live down there and who know the HC scene (also a place to stay for a night if possible). I'm not a SxE and I like to listen to bands like Econochrist, Necraedia, B.G.K., etc and to anything else which is based on equality. Thanx a lot. Yves Berthiaume, 2443 Des Pruches, Quebec, Charlesbourg, G1G 2A9, Canada.

NEW WORLD ODOUR. I'm looking for penpals from around the globe to trade tapes, letters, zines, art. Into Alice Donut, NoMeansNo, Subhumans. Does anybody have any Alice Donut bootlegs, videos, shirts, interviews for sale or trade? I'm hungry for donuts. Write to Darren Kirk, 4 Grimseys Road, Redwood, Christchurch 5, New Zealand. Hey, Babelfish, you fucken rock! Melodie write soon. Hi Elie.

NEW FUCKIN' hardcore, jerky: new CD's / LPs by Vision, Side By Side, Outspoken, Farside, plus new EP's by: 4 Walls Falling, Unbroken, Process, Strife, Snapcase, Ressurection, Encounter, Integrity, Structure. We carry labels like New Age, Victory, Redemption, Revelation, & more, including shirts, zines & demos. Quick. J. Dudeck, 9 E. Saylor Ave., Plains, PA 18702 USA

SEEKING CHRISTIAN DEATH, Shadow Project, Superheroines. Please write to me & I will send you a list of what I need! Car, 815 Bellevue 2nd Fl, Cape Girardeau, MO 63701

SUB-POP, ALTERNATIVE, INDUSTRIAL, GOTHIC-Send a SASE for gigantic list of CDs, cassettes, LP ' s, 12" and 7" for sale!! Car, 315 Bellevue 2nd Floor, Cape Girardeau, MO 63701

PATCHES!!! Black Flag, Ministry, Misfits, Sub-Humans, Minor Threat, Samhain, Blitz, Bauhaus, Damned, N.I.N., Oi!, Descendents, Fear, Adicts, Exploited, Bad Religion, Cramps, Wasted Youth, Dead Kennedys, Boot Boys, D.R.I., Discharge, and lots more!!! $3.50 each post-paid to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765 (714) 449-3229 call/write for free complete catalog

STICKERS!!! Black Flag, Ministry, Misfits, Sub-Humans, Minor Threat, Samhain, Blitz, Bauhaus, Damned, N.I.N., Oi!. Descendents, Fear, Adicts, Exploited, Bad Religion, Cramps, Wasted Youth, Dead Kennedys, Boot Boys, D.R.I., Discharge, and lots more!!! $1.00 each post-paid to: Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765 (714) 449-3229 call/write for free complete catalog

RUDIMENTARY PENI WILL BE PLAYING in Brighton, England, at the Richmond on Saturday 17th April '93. Call Brighton (0273) 494493 or 204027 for details.

FUCK SHIT UP: I want any and all 'zines, books, flyers, etc. that will teach me how to scam, blow up, fuck up, or otherwise to take advantage of anything! Postal scams, manufacturer rebates, pipe bombs, computer piracy—I want it all! I'll pay for zines/books—send info. & price, or I'll trade records for 'em. Send in your personal scam ideas and I'll send you a big list of mine. Please help! Write: Rob/2009 Waikiki Way/Tampa, FL 33619. Give your fuckin' stamps! @ Retrieval Inc.- please get in touch!!!

ATTENTION ALL THRASH punk metal speed death grind industrial grunge bands. "Throb," a suburban Boston radio show wants to play your stuff. Send CD's, LP's, tapes to WZLY/C. Bold, 42 Madison Road, Wellesley, MA 02181. You send it, we'll play it!

AMEBIX, VARUKERS, (1st lp + 7) Oi Polloi, Chaos UK, GISM 1st 12, Napalm Death/SOB split ep, ENT ltd. edition tour 7, Wretched, Chaotic Dischord and more. GSN Productions, 32 St. Pauls Rd., Clifton, Bristol B581cr Avon UK.

I'M LOOKING for Incubus "Serpent Temptation," Ludichrist "Immaculate Deception," and Gruel "Phobia/Gruel (If It Exists)" on CD. Also, any Hyper As Hell, Destroy All Bands, or old Melvins. Contact: WZLY/C. Bold, 42 Madison Road, Wellesley, MA 02181.

SHIT FOR TRADE-Naked Raygun-Treason 12" (pink vinyl #'d), Head of David-White Elephant 12", Tad-8 Way Sant LP (original cover), Red Rockers-Condition Red LP, Chemical People-all 7"s on colored vinyl, Hardcore 1990-East Meets West 7" (Calvin cover, clear vinyl #'d 600), Sticks and Stones/Lifeblood-split 7", Suburban Voice fanzine with Sheer Terror/Crawlpappy 7" (sealed), Sheer Terror-live at CbGb's 7" (blue vinyl) Wants—Partisans LP, Suspense-Murder With The Axe 7", Varukers-Bloodsuckers & Massacred Millions LP's, make offers with any early US/UK punk vinyl. Dave PO Box 916, Middle Island, NY 11953.

SKATEBOARDERS.....don't bail, check this out!!! Skaters get quarterly skatezine free skaters only drawing + skaters ads to buy, sell trade. Send $1.00 cash to cover costs. Non-profit zine. Shredder's Grind, Box 1382, 41 Sutter St., SF, CA 94104-4903. To get on the mailing list + Issue #1.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

VIDEOS from 70's to 90's! L7, Hole, Babes, Nymphs, Foetus, Misfits, Ramones, Plasmatics, Jett, Iggy, Rollins, Lizard, Lunch, Nirvana, Kiss, Queen, Cooper, Quatro, Cher and more! Your list or SASE to: M. Cronin, 630 Jones #7, San Francisco, Ca 94102.

NODINE RECORDS first cassette release of Infestation "Comatose". A four song EP of grinding death core from New York. With a new line up, a new sound of fat riffs and brutal vocals. Studio produced. $4.00. Send to Infestation c/o Dennis Gladwell, 326 Walnut St, Yonkers, NY 10701. T-shirts also available for $6.50 (send SASE for picture of print, and any other info).

STILL BELIEVE I can find the following - Kevin Seconds acoustic shows (audio or video) from early 1990 at City Gardens - will pay $. Also looking for any Kev Seconds interviews, books, or info as well as any 7 Seconds/Drop Acid shows (audio or video). Please send info/prices to: Scott Robinson, 230 Franklin Ave., Cliffside Park, New Jersey 07010.

HEY, IF YOU LIKE RAW PUNK or hardcore, let's then trade tapes. Send your lists to: Antti T., Mantytie 7AS.3, 58500 Punkaharju, Finland.

5 SONGS FOR THE terminally baked! New tape out by Resin, Iowa noisecore. $4 ppd. Write Kurt Alcorn, 2422 Cleveland St., Clinton, IA 52732.

D.S.I. RECORDS presents a 70 minute tape of ex-G.I. vocalist Stabb called The Total Experienice. $8 ppd. Send SASE for info on D.C. band tape compilations (over 100 underground groups) and demos by The Sisters of Morrisey and No Saner. P.O. Box 346, Dunn Loring, VA 22027.

THE HARD SHIT, if you got it I want it. Looking for early '80's American hardcore bands on video. Black Flag, Bad Brains, Minor Threat, SSD, Antidote, SOA, Cro-Mags, Misfits, Agnostic Front, Negative Approach, Biohazard. Whatchugot? Send a list. Drew Stone, 225 W. 70th, Suite A, NYC, NY 10023.

TAPE TRADER SEEKS live Amebix, Zybote, Chrome, K.Joke, Play Dead, Belfegore, Spears of Destiny, Skids, Adicts, Discharge and Rejects LPs Lethal and Quiet Sorm. Write Sean, P.O. Box 346, Dunn Loring, VA 22027.

SKA SKA SKA!!! on video: Dance Craze (w/Specials, Madness, Bodysnatchers, Selecter, Beat, Bad Manners), Ska Explosion (w/Skadows, Judge Dread, Hot Knives, Deltones, Loafers, Laurel Aitken, Potato 5, Trojans), Specials-various videos, Madness-completer/utter videos, Madness-Take It or Leave It (the Madness Story). All vidoes at least one hour long. Excellent quality, $25 ppd. payable to: Beat Hotel, Box 71869, Mod. Hts., MI 48071.

VIDEO FOR SALE OR TRADE: over 1000 shows. Rollins, Fugazi, Jesus Lizard, Helment, GG 91 & 92 shows, Fear 92 & 93 shows, Pearl Jam, Dwarves, L&, Television, Green Day, Bad Religin, Nirvana, Social D., Ramones, Hole, Danzig, Buttholes, Nick Cave, Lunachicks, Screeching Weasel, Artless, & 100s more. Write. Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Call (212) 274-0803. Send $1 for x-large list.

ANOTHER STATE OF MIND—early '80's punk rockumentary video with Minor Threat, Better Youth Brigade, Social Distortion (when they were still hardcore). Live footage plus interviews with them and other North American punks. $25 ppd. payable to: Beat Hotel, Box 71869, Mad. Hts., MI 48071.

BOSTON ARCHIVES video and audio! Authorized live performances guaranteed to tear your head off, short-circuit your brain, and make you feel pretty darn good! Vintage (Real Kids, Unnatural Axe), gon but not forgotten (Volcano Suns, Slaves), new (Upsidedown Cross, VoodooDolls), and much more! Cripes! SASE for catalog: P.O. Box 232, Newton, MA 02165 USA.

ALTERNATIVE VIDEO! Nirvana, Pearl Jam, Helmet, Primus, Sonic Youth, etc. Send for list. Elliot Adams, 2801 Downing Court, Edmond OK 73034

JOHNNY PEEBUCKS & THE SWINGIN' UTTERS first demo tape...it's got that cool Sham 69/Stiff Little Fingers sound you've been looking for in a band that you can still catch live. $3 ppd. to: Quality of Life, Inc., P-Box 170073, San Francisco, CA 94117

MUSIC VIDEOS Let Topsy Curvy Productions create a high quality music video for your band on a budget you can afford. Capture the energy and tap into the most powerful electronic medium for promotional television. Call Big Ron at Topsy Curvy between 1 and 4 PM for a free consultation. (716)883-4185.

FRIED GREEN, a Las Vegas, punk rock/disco band has nine song demo tape out for sale/trade. At only $3.00 it's a real treat. First 4729 orders get a sticker. HURRY!!!! Fried Green, 250 Nebraska Ave., Henderson, Nev. 89015, USA., Earth.

FAMILYMAN Records: Out now Innebraska comp tape. 10 songs, 5 bands, Sideshow, Slide, Form of habit, Bamboozle, and Backwood. $4 ppd. Also out It's All About . . . Flexi comp. with Stand Up, Phleg Camp, Lazy Susan, and Sleeping Body. $2 ppd. Payable to Brian Tontegode, Familyman Records, 4007 Lindsey Circle, Lincoln, NE 68524.

TRASH, punk band in tradition of N.Y. Dolls, Stooges, Heartbreakers, 5-song cassette $4.00 or buy T-shirt $10.00 and get cassette free! Cash or check (paid to Tom Bellisario). Trash, #1707 191 Sherbourne St., Toronto, Canada, M5A 3X1.

LOADS OF GREAT live audio by: Helmet, Jane's Addiction, Quicksand, L7, Cure, Sisters of Mercy, Pixies, Smashing Pumpkins, NIN, Nirvana, Biohazard, Metallica, Ministry, Mr. Bungle, Danzig, Prong, Peter Murphy, Red Hot Chili Peppers, Faith No More, REM, U2 & lots more of alternative/hardcore/metal/noise stuff. Lots of master recordings too. Send $1 (US) or $2 (foreign) for large list to: J. Dudeck, 9 E. Saylor Ave., Plains, PA 18702 USA

HELP! I need money. I've got about 300 punk/trash/alternative cassette tapes that I'm going to let go at really cheap prices. Send me a stamp for a list or give me a call. Jim Paddack, 4401 NW 39th, Apt. #524, Okc, OK 73112. (405)942-3853. No rip offs!

GET A LIFE, 6 song demo, aggressive hardcorde/punk shit, see review in M.R.R. #109. Get A Life, 6 Manchester Drive, Bethpage, New York 11714. $2 U.S. $3 overseas.

WEASEL-MX 45-minute "Obvious" cassette good to go. Punk rock/funk/hip-hop mess, and we ain't no RHCP wannabe's. Spiffy stuff on good TDK tape. $3 cash only: cDc communications, P.O. Box 53011, Lubbock, TX 79453. Thanks!

EXCELLENT VIDEO MASTERS! Soul Asylum, Pearl Jam, Nirvana, Thelonius Monster, The Jesus Lizard, Concrete Blonde, Crowded House, Sonic Youth, Mudhoney, more! Send SASE for list. Top Cats Video, PO Box 23534, Washington, DC 20026.

VIDEOS AVAILABLE ON all world systems! Current 93, Biohazard, Beastie Boys, Gorilla Biscuits, Buttholes, Nirvana, Agnostic Front, Rollins, NoFx, Ministry, Suicidal Tendencies '92, Ramones, Laughing Hyenas, Bikini Kill, Bodycount, Exploited, Hardons, GBH, L7, Cromags, Dead Can Dance, Diamanda, Napalm Death, Bad Religion. Over 1800 shows. Send $1 for big list. P. DeMattia, 8 Haddon Road, Hewitt, NJ 07421-2329. Call (201) 853-4420.

ANY FORM OF RECORDED expression regarding, describing, or dedicated to...MOM...for LO-fi cassette compilation. Umm..recordings, P.O. Box 95595, Seattle, WA 98145-2595. Also—semi-distant project...recorded open-air conversations on busses... If you have them, send them. (High bias tape preferred, along with consent to use the material) SASE for current happenings.

THIS IS NOT AN EXERCISE! Searching for Voivod shows: Le Spectrum (Montreal) 1-11-90, Santa Monica, CA 12-16-89, San Francisco 12-17-89, Baltimore, MD 11-13-88, New Orleans 12-12-88, Dallas 12-8-88, Cleveland, OH 11-15-88, Phoenix, Az 12-5-88, Wash. DC 1-18-90. Have tons of Voivod aud/vid. Write if ya got stuff. If not, don't bother. Necro Joe, 3115 Overcross Drive, Houston, TX 77045.

TREMBLING MEAT WITH a tongue behind the door...6 songs on limited edition tan colored taped...ooh...only 3 dollars...Umm...Recordings, POB 95595, Seattle, WA, 98145-2595...SASE for catalog.

LOOKING FOR VOIVOD live tapes (aud/vid). Esp. Houston '87. Canada shows w/Rush (1990). Coroner, Die Kreuzen, Siouxsie, too. No B.S. rip-offs! Send lists to: Necro Joe % The Asylum, 3115 Overcross Drive, Houston 77045. I have tons o' shit!!

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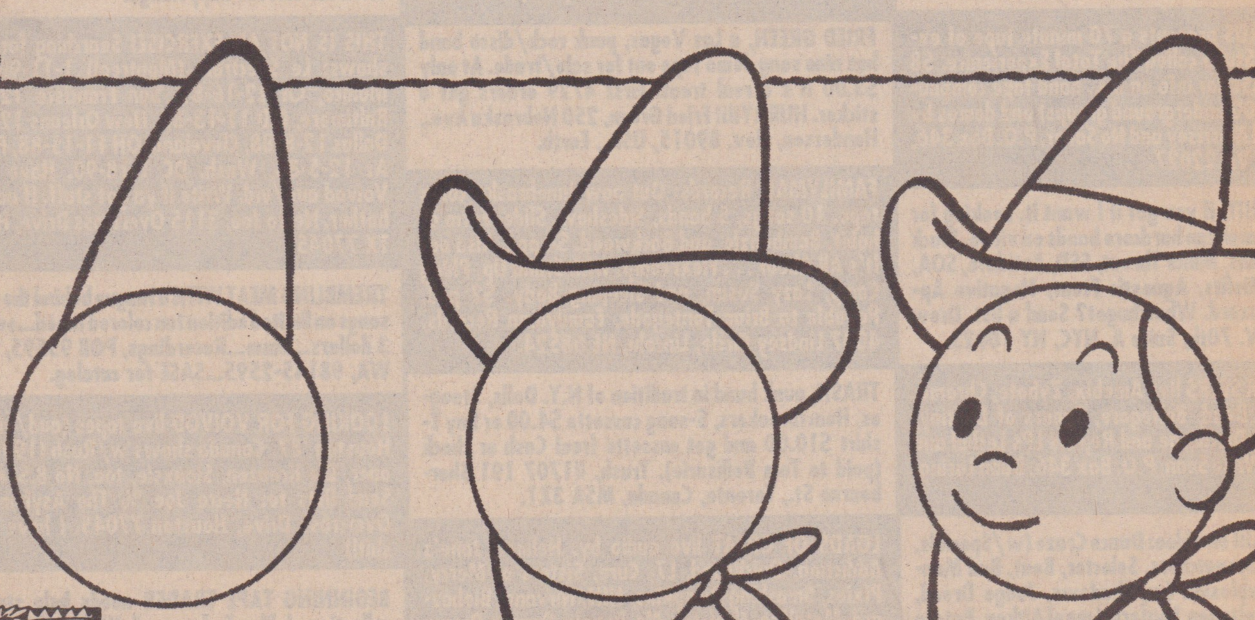

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19 sat-Oklahoma City
20 sun-Ft. Worth, TX
21 mon-Austin, TX*
22 tue-New Orleans?
23 wed-Memphis, TN
24 thu-Pensacola, FL
25 fri-Orlando, FL
26 sat-Miami, FL
27 sun-Melbourne/Jacksonville
28 mon-Augusta, GA
29 tue-Raliegh, NC*
30 wed-Norfolk, VA
July 1 thu-Hagerstown, MD
2 fri-Philadelphia, PA
3 sat-N.Y.C ABC-NO-RIO (day)
3 sat-Storrs, CN (night)
4 sun-Boston, MA
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8 thu-Flint, MI
9 fri-Dayton, OH
10 sat-Indianapolis, IN
11 sun-Chicago, IL
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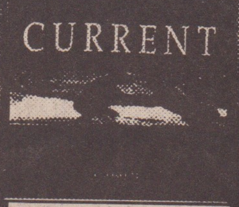

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